

The McGill Daily *Culture*

*4,524 wednesdays
since 1911*



Volume 88 Issue 2 Thursday, September 10, 1998

MES YEUX TES YEUX OPTOMETRISTS • MES YEUX TES YEUX

\$200 SAVINGS

EYE EXAMINATION

MCGILL'S HEALTH PLAN FULLY COVERS YOUR EYE EXAMINATION
(VALUE \$40) AT MES YEUX TES YEUX OPTOMETRISTS

GLASSES

GET \$160 OFF PURCHASE OF PRESCRIPTION GLASSES WITH
YOUR MCGILL HEALTH PLAN ONLY AT:

MES YEUX TES YEUX OPTOMETRISTS

DR. F. MAROUN, OD

EXAMPLE OF SAVINGS:

- I. EYE EXAM = \$40
- II. Rx GLASSES WITH SCRATCH RESISTANT LENSES = \$265
- YOUR DISCOUNT WITH US = \$200
- YOUR COST FOR BOTH = \$105
- YOUR GUARANTEE = 2 YEARS

Come And Visit Us At

1460 Sherbrooke W.
(corner Mackay)

OR CALL US FOR AN APPOINTMENT:

286-8020

Also visit our 2nd location in
TMR Shopping Centre
(341-2020)

MES YEUX TES YEUX OPTOMETRISTS • MES YEUX TES YEUX

CONTENTS

page 4- book reviews:
Straight Man by Richard Russo
Eduring Love by Bill Richardson

page 6: Providing Tools for Change

page 9: book review-
Scorned & Beloved by Bill Richardson
film review-
When Ponds Freeze Over

page 10: come one, come all to The Daily Shindig!

page 12: photography exhibit-
images of Africa

page 16 & 17:
Folk You!
Ska Show review
Architectural Exhibit Review

page 14:
book review-
A Scientific Romance by Ronald Wright

page 19: Frank Black: The Daily Interview

page 20: book review-
Orientalism by Edward W. Said

The MCGILL Daily

volume 88 number 1

editorial offices:

3480 McTAVISH ST., MONTREAL, QC., ROOM B-03, H3A 1X9

business and advertising office:

3480 McTAVISH ST., MONTREAL, QC., ROOM B-07, H3A 1X9

email:

DAILY GENERATION.NET

editorial:

(514) 398-6784

fax:

(514) 398-8318

business/advertising:

(514) 398-6790

business manager:

MARLAN SCHRIER

assistant business manager:

JO-ANNE PICKEL

advertising management:

LETTY MATTEO, BORIS SHEINOV

advertising layout and design:

MARK BROOKER

contributors:

co-ordinating editor:

VERDA COOK

co-ordinating news editor:

JEFF WEBBER

co-ordinating culture editor:

MATTHEW MURPHY

news editors:

JASON CHOW

culture editors:

ANNA ALFREDSON

features editor:

BEN HARDY

photo editor:

LOBI BRAUN

layout and design co-ordinators:

LOUIGI ADDARIO-BERRY, AMY PAPARELLAS

office manager/online editor:

départ français:

All contents ©1998 Daily Publications Society. All rights reserved. The content of this newspaper is the responsibility of the McGill Daily and does not necessarily represent the views of McGill University or the Students' Society of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the Daily staff. Printed by Payette & Simms, Montréal, Québec.

The Daily is a founding member of Canadian University Press and Presse étudiante du Québec.

Printed on 20% Recycled Paper.
ISSN 1192-4608

page 21: McGill's Creative Writing Scene?

page 22: film review-
Buffalo 66 Catches the Worm

page 23:
Tuition Fee Hikes in Ontario

page 24:
CD reviews

page 25: Taciturn Tortoise Talks

page 26:
Events, and lots of 'em!

page 28:
Quebec Washes itself of Cambior's Dirty Waters and How to Break the Banks

page 29: How Florinated Water Turns Kids into Communists

page 30: Off the Dark-room Floor

Irony and the Academics

A REVIEW OF *STRAIGHT MAN*, BY RICHARD RUSSO

by Paul Reeve

For most people, it takes a lot of years to begin to see their parents as ordinary human beings. Though as we get older the world of adults seems to grow close enough to be at least a bit understandable in terms of our own weaknesses and desires, our parents can often occupy a different space in our cosmologies for a long time afterward. Maybe this is necessary, seeing that they are the primary cause of our being in this world.

"Successful" parents can pose one of the most difficult challenges to the humbling intelligence of maturity. The tired metaphor which has us labouring without glory in the shadow of someone greater is, in a way, a natural extension from our literal

situation with respect to our parents in childhood.

Academics form another group of parents who have acquired something of a reputation. The image of the serious, bespectacled professor, nose tucked away in a book in firm disregard for the cries and mess of his/her surrounding children, has snuck into my imagination through the accounts of more than one probably autobiographical work of fiction.

William Henry Devereaux Jr., the middle-aging protagonist of Richard Russo's comic novel *Straight Man*, has grown up with the worst of both worlds: his father, William Henry Devereaux Sr., is a successful and popular literary scholar.

The junior Devereaux has

grown up to walk in his father's footsteps in at least one respect, having become an English professor at a small college in Railton, Pennsylvania; but there are significant differences. His father followed his string of successful publications with a wide-ranging, easy-going life of visiting professorships and affairs with admiring graduate students. He, on the other hand, has little to show for his career beyond a single published book dating from 20 years earlier.

He finds himself stuck as the reluctant interim chair of a mediocre English department facing the threat of huge budget cuts handed down from a new state legislature. Time seems to be running down on his prospects and his career. Despite all this, he

acts sarcastic and nonchalant about most aspects of his situation.

Facing academic infighting and politics, pretentious, air-headed colleagues, and threats to the stability of his life and marriage, Devereaux Jr. takes it all in with ironic detachment and humorous indifference. As he says early on in the book, "The real competition in the English department is for the role of straight man."

His aging, deteriorating body, waning career opportunities, and encounters with his estranged and distant father, form the basis for a mid-life crisis of fair proportions. But true to comedic form, by the close of the book Devereaux's angst is dissolved. He is happily driven from

his academic confinement by resentful colleagues, his health takes an upward turn, and his father's death provides a sort of closure to the heretofore unfinished story of their inadequate relationship.

Russo's ironic portrait of the coming of age of radical academics and the politics of their cloistered, threatened world is witty and sharp. His protagonist is funny and believable, and the rest of the characters are convincing and often hilarious. The situation is identifiably American, but many of its salient points would be equally appropriate in a similar setting in Canada. It even manages to say some things about filial love and distance, though it's hard to tell how seriously it should be taken.

Consider taking...

THE ART OF LISTENING

Mus. 210-211A

Frank Dawson Adams Auditorium

A survey of western classical music with emphasis on listening.

Section 01: Julie Cumming (more early music)
Tue/Thurs 1:00-2:30 or

Section 02: Michael Free (more late music)
Mon/Wed/Fri 2:30-3:30

Listen to music and go to concerts for homework!

Learn everything from Gregorian chant to Love and Death in the great operas.

Members of the Board of Directors of the Daily Publications Society The McGill Daily

please bring your new addresses
and phone numbers and your course
and/or work schedules to the Business Office
of The McGill Daily room BO7 Shatner bldg.
(398-6790)

Thank you, the Business Manager

Enduring Love

BYLAN McEWAN

by Paul Reeve

// The beginning is simple to mark....This was the moment, this was the pinprick on the time map: I was stretching out my hand, as the cool neck and the black foil touched my palm, we heard a man's shout."

Thus begins *Enduring Love*, and the story of Joe, a popularizer of science who, following on this moment turns his head to see a hot air balloon crashing to earth. Joe finds himself rushing across an open field, along with four other men, toward the source of the scream. He is already implicated in this accident, and the strange twistings which follow upon it.

One of the other men will die soon afterward, lofted to dizzy heights and dropped by the runaway balloon as the others look on in horror. Another, Jed, will grow a sudden and powerful obsession in the binding moments of crisis, and begin to alter irrevocably the course of Joe's life and that of his wife, Clarissa.

It is a late-night phone call from Jed Parry, one of the other men who had come to assist the balloonist in the field which sparks off the conflict in the book. Jed bizarrely professes his love

to Joe and explains that he knows how Joe feels. Hanging up immediately, Joe initially brushes it aside.

But it soon becomes clear that Parry is unshakably convinced that he and Joe are tied together by a great love that arose mutually in the shared helplessness of the disaster, and for which God brought Joe and Jed together. Jed begins to hang around Joe's London flat at all times, trying to meet with him. Joe finds that the police cannot help him with a stalker who bears no threats but those of love and the mercy of God.

Reacting with a sort of manic energy, Joe throws himself into research on obsession in an attempt to establish that he is in deed in danger. His relationship with his wife erodes, and he begins to doubt everyone around him.

Meanwhile, Joe also tries to help the widow of the dead man unravel the events of his fateful final day. Her anguish adds on to his guilt, which is already thickened by his uncertainty about the events which led to the man's heroic, though unnecessary death.

McEwan follows the meanderings and uncertainty of Joe's encounters with tragedy and

obsession, subtly and introspectively. He weaves scientific, moral and philosophical reflections into a riveting story of danger and human confusion.

His characters don't all seem to hold that much flesh on their frames of psychology and ideas, but such details of the ordinary are not amongst McEwan's major preoccupations either way. All play their roles in McEwan's exploration of the questions of responsibility and understanding, causation and will, which serve to drive the book.

Straightforward and clear, McEwan's prose derives its strength from the associativity and power of the ideas it clings on. In the lucidity and dexterity with which he handles speculation and critical inquiry, and the skill with which he integrates them into compelling fiction, McEwan reminds me of Italo Calvino and Jorge Luis Borges.

The story itself reaches a riveting climax, only to come to a strangely clinical end. McEwan makes no definitive comment on the questions he raises about self-doubt and the detachment of science, but he does impress them strongly on the mind. *Enduring Love* is a great book, if not a great work of literature.

BACK-TO-SCHOOL

Special offer from The Bay
On now until September 13 only

For All McGill Students:

SAVE 10%

**Stock-up on Back-to-School Fashions,
 Fashion Accessories, Shoes and More!**

Upon presentation of your validated Student Card, The Bay will give you a 10% discount on almost everything in the store* at regular, sale and clearance prices.

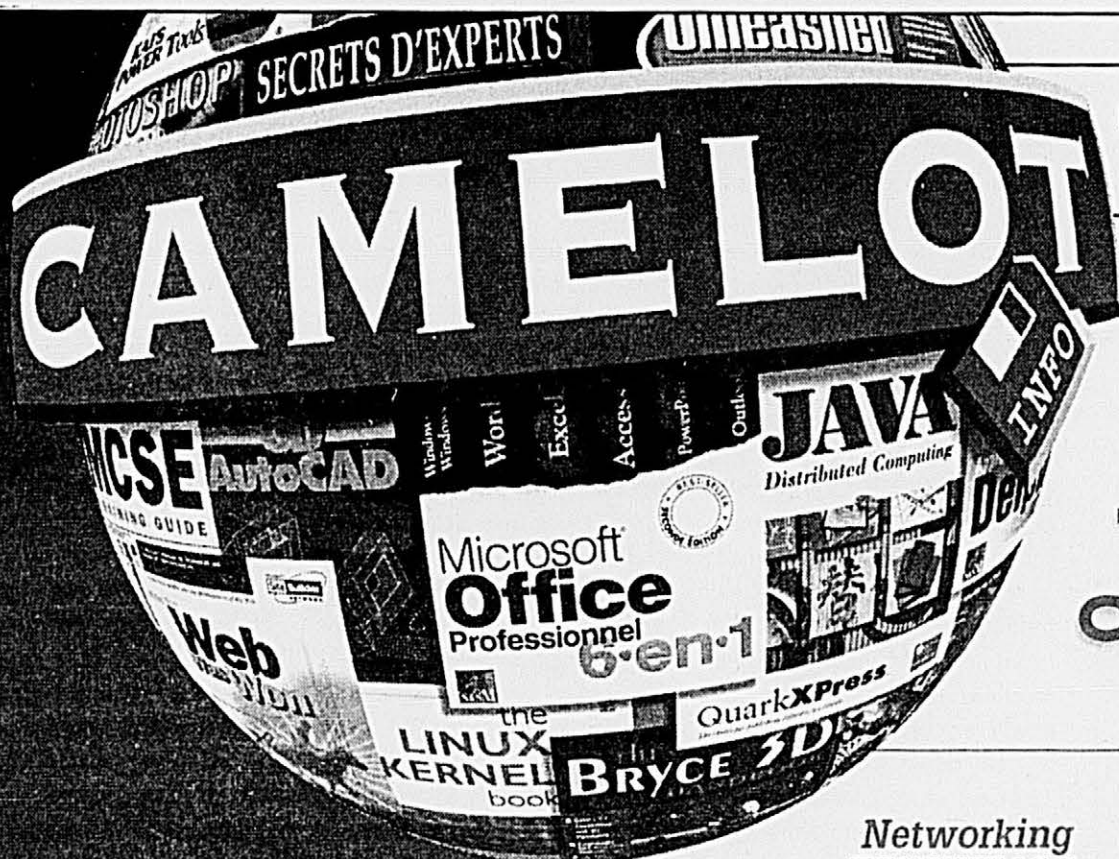
*Some exceptions apply. A complete list of exception is available at our Customer Service counter.



USE YOUR BAY CARD AND DOUBLE YOUR AIR MILES™



CANADA'S STORE
 CANADA'S STYLE
 SINCE 1670



BOOKS • SOFTWARE • CD-ROM
 • ACCESSORIES • GAMES

10%
 STUDENT DISCOUNT
 ON BOOKS
 (with valid ID)

**THE
 COMPUTER BOOK
 SPECIALIST**

Order Online
www.camelot.ca

1 Place Ville Marie
 Montreal, Qc H3B 3Y1
 ☎ (514) 861-7400
 FAX (514) 861-7373

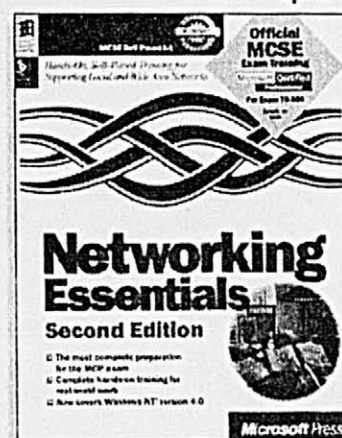
1191 Place Phillips
 Montreal, Qc H3B 3C9
 ☎ (514) 861-5019
 FAX (514) 393-4109

Coming Soon!
 5199 Côte-des-Neiges
 Montreal, Qc H3T 1Y1
 ☎ (514) 342-2772
 FAX (514) 342-8622

Place de la Cité
 Ste-Foy, Qc G1V 4T3
 ☎ (418) 653-8888
 FAX (418) 653-4567

**Networking
 ESSENTIALS**
 Second Edition

Microsoft Press **\$140.99**



**C++Builder 3
 Professional**

The most powerful C++
 compiler and
 development tool

Borland

\$134.95[†]

[†] Educational Version





Le Cantlie Suites Hotel

Bistro Dell'Arté

*Le Cantlie Suites
Hôtel*

Situé dans le lobby / Located in the lobby



Petits déjeuners servis à 7h00

Breakfast served daily at 7:00 am

Terrasse extérieure / Outdoor terrace

Repas chauds pour dîner et souper

Hot entrées for lunch & dinner

1110 Ouest Sherbrooke West Tel.: (514) 842-2000

Friendly.

The McGill Computer Store is a not-for-profit organization. The knowledgeable staff are all university employees and do not work on commission, so you can be sure you won't be pressured into buying something you don't need. Whether you're looking for informed advice or after-sale support, the staff of the McGill Computer Store is here to help. For more information give us a call at 398-5025, or come and visit us in Room

112 of Burnside Hall. You can also find us on the World Wide Web at <http://www.mcgill.ca/mcs>.

MCS
McGill Computer Store



Cafe Bistro
Grano

3647 St.-Laurent
(right next to Le Swimming)

840-9000

winner
"best sandwiches
in Montreal"
(Montreal Mirror)

DIVINE TEMPTATION

- free boardgames
- delicious fruit frappes
- 2for1 desserts all the time
- 2for1 Sleeman & MacAuslan all the time



Right to Move

PROVIDING TOOLS FOR CHANGE

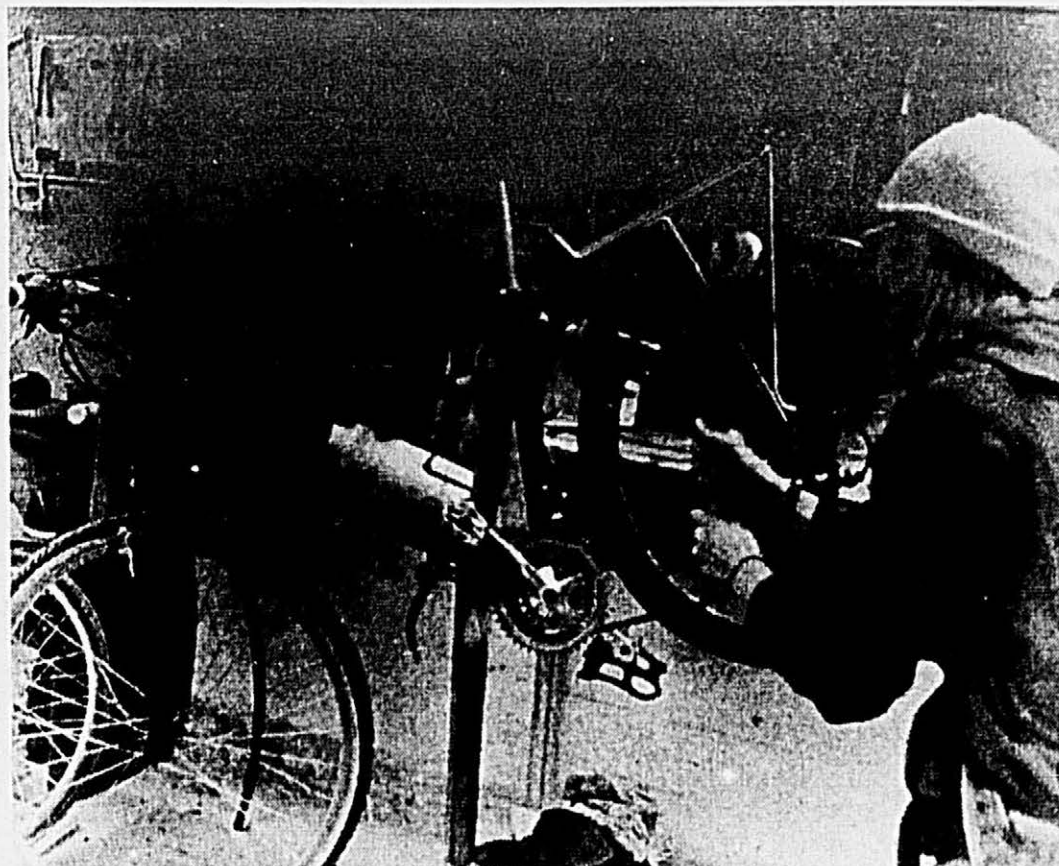
by Jonah Engle

So, you've learned the hard way that Montreal has a terrible bike theft problem, or you can't afford a bike, or you've come across a bargain bike this weekend and all it needs is a few adjustments. Look no further, Right to Move is the place for you. The coop, founded in the spring of last year, is dedicated to providing affordable bicycles

and how to fix them. In keeping with its egalitarian objectives, Right to Move is a collective of unpaid volunteers who make decisions by consensus. Membership is open to all and so far includes ten to fifteen active members who meet regularly. As a Concordia QPIRG working group, they receive funding from QPIRG as well as from bike sales.

of bike paths, making cycling to school or work too intimidating for many people.

Right to Move is concerned with people who use their bicycles as their primary means of transport. As such, it takes a more radical stance and is more effective because of its small size and financial independence. Their vision is much more ambi-



for everyone as well as teaching people how to fix bicycles and giving them a place to do so.

I visited their workshop hidden behind Concordia University's Hall building this weekend. I was greeted by the soulful wailings of Ben Harper's wizenborn and the sight of half a dozen people fixing bicycles. Some repaired their own wheels, while others worked on bikes donated to the organization which would later be donated or sold by Right to Move. Behind the work space was a room full of old bikes in need of repair while another room held newly refurbished bikes.

I sat down to talk with two members of the collective, Justin and Netami. They told me Right to Move was born out of a love of cycling and a desire to improve alternative means of transportation. One of the obstacles to the widespread use of bikes is their cost as well as the cost of their repair. Right to Move overcomes these barriers by several means. They hold workshops on bike repair, they provide assistance to people who come to their workshop to work on their bikes and they allow people to obtain cheap bikes which the purchasers refurbish themselves—thereby learning all about how their bikes work

The rooms they occupy have been lent to them for the time being by Concordia. Because they operate on a shoestring the collective's members are learning how to be a community organization as they go along.

We discussed the state of bicycle activism in the city. Netami said that twenty years ago Montreal had a very strong and militant bicycle activist movement. This reminded me of a story told to me by an old Le Monde à Bicyclette member about how they got the subway system to allow bikes on their trains. They decided to bring into the metro all sorts of large and bulky items like ladders and large plants which were technically not banned, to highlight the silliness of its ban on bikes.

Netami lamented the direction that local bicycle rights advocacy has gone in recent years. The province's largest group, Vélo Québec, does work for more bike paths but it is far too tame and speaks primarily for a "yuppie" demographic for whom bicycles are something you put on your car to go for a weekend ride. This is evidenced by their focusing on bike lanes along scenic routes like the Lachine Canal, while Montreal's downtown has no network

tious than just opening bike lanes. I asked them about their ideal Montreal: "No cars!" Private automobiles would be left outside the downtown perimeter, as is done in Copenhagen. Many more bikes, auto sharing and a much improved transportation system, would create a more peaceful, clean and sustainable environment designed around the needs of people, not cars.

For those interested in learning about alternative transportation and cycling in the city, Right to Move is leading a bike tour of Montreal on Sunday September 20. Cyclists should convene at 2 p.m. outside the group's offices behind the hall building (located at 1440 de Maisonneuve W). For more information, call them at 848-7584.

For those already convinced of the need for transportation alternatives, the last Friday of every month is your chance to make your presence felt where it counts on the streets of Montreal. People meet at the corner of St. Catherine and Atwater, (in the park in front of the old Forum), to ride through the streets in a Critical Mass of cyclists which makes for a very cheerful demonstration on wheels.

An open invitation for open minds.



What will be your statement?
To swing a hammer on top of the Berlin Wall
and help entrepreneurs break through...
to see a pony on a shirt and help it influence culture...
to move a computer company from dorm room to boardroom.
Make a mark with your mind.

**Goldman
Sachs**

MINDS. WIDE OPEN.SM

www.gs.com

Monday, September 14, 1998

**Firmwide Information
Session for
Undergraduates**

**Equities,
Investment Banking and
Fixed Income, Currency
and Commodities**

**11:30 am
McGill University
Faculty Club, Ballroom**

Casual Attire

Goldman Sachs, an equal opportunity employer, does not discriminate in employment on any basis that is prohibited by federal, state or local law.

4241A, McGILL 9/14/98

Compagnie
FLAK
JOSE NAVAS



From September 15 to 19
& September 22 to 26
at 8 p.m.

CHOREOGRAPHER: JOSÉ NAVAS
INTERPRETER: ESTELLE CLARETON,
JOSÉ NAVAS, DOMINIQUE PORTE

Abstraction NEW CREATION
Bosquejo (1997)
One Night Only 3/3 (1998)

If you don't know his name, memorize it. Nava's so far the festival's biggest splash, is the new king of Canadian contemporary dance. The Globe and Mail, Toronto

Thursday meeting with José Navas on September 17.
Danse et littérature, in collaboration with l'Union des écrivains et écrivains québécois, September 18.

PHOTO: CYLLA VON TIEDEMANN

L'AGORA DE LA DANSE 525-1500
Admission 790-1245
840, RUE CHERRIER MÉTRO SHERBROOKE BANQUE LAURENTIENNE

ME And My FUTON...

FUTON COVER SALE
FROM \$29



...cram for exams

A futon is a student's best friend!

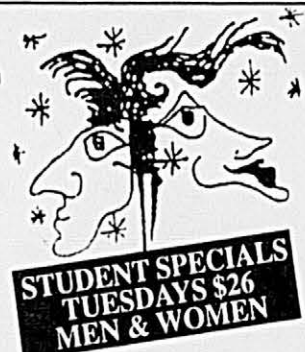
FUTON D'OR

3855 St Denis Street, Montreal
Tel.: 499-0438

 SHERBROOKE

**ESPACE
HAIRCRAFT**
coiffure

273 Milton/Parc
Montréal
284 • 9114



**STUDENT SPECIALS
TUESDAYS \$26
MEN & WOMEN**

Monday-Wednesday 10 am-7 pm • Thursday-Friday 10 am-9 pm • Saturday 10 am-6 pm
Sylvie • Doreen • Danny • François • Helena • Ivan

DATELINE MIDDLE EAST

INTERESTED IN WRITING?

DATELINE MIDDLE EAST, THE RENOWNED, ISRAEL-FOCUSED, STUDENT-WRITTEN MAGAZINE, IS HOLDING ITS INITIAL MEETING

ON SUNDAY, SEPTEMBER 13

AT 7:00 P.M.

JOIN US FOR SOME PIZZA AND DISCUSS TOPICS FOR UPCOMING ISSUES.
R.S.V.P. BY CALLING 486-5544
...YOU'RE INVITED

**CONTACT LENSES
IMMEDIATE DELIVERY**

(on most prescriptions)

FROM \$80

visual examination, OHIP accepted
glasses in 24 hrs. on most prescriptions

1 DAY ACUVUE

VISUAL HEALTHCARE EYECARE INSURANCE APPLICABLE

Goldstein & Goldstein Optometrists

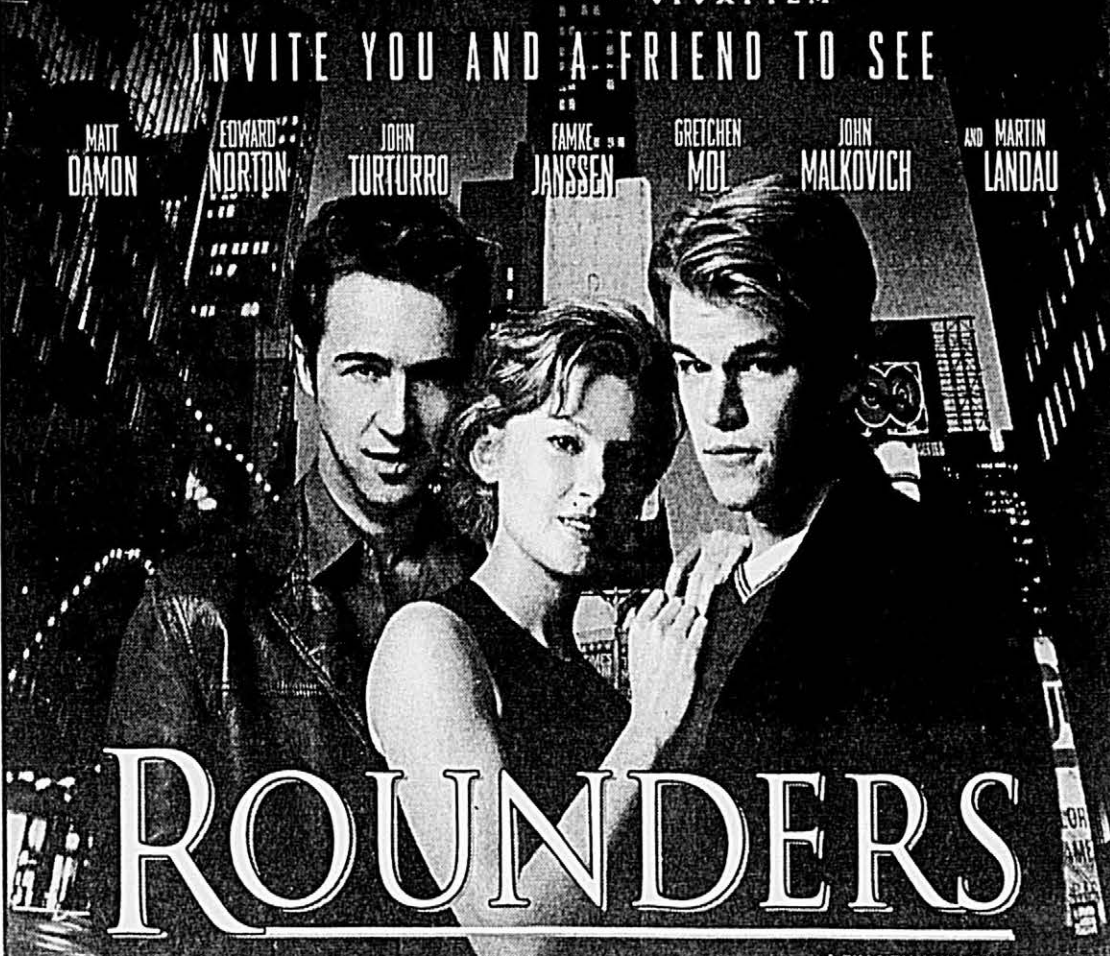
1102 de Maisonneuve W. (between Peel & Stanley)
844-3997 or 844-3248

Special consideration given to McGill students & staff

The McGill Daily 

INVITE YOU AND A FRIEND TO SEE

MATT DAMON EDWARD NORTON JOHN TURTURRO FAMKE JANSSEN GRETCHEN MOI JOHN MALKOVICH AND MARTIN LANDAU



ROUNDERS

A FILM BY JOHN DAHL

Trust everyone... But always cut the cards.

STARTS SEPTEMBER 11 EVERYWHERE! 

COME DOWN TO THE DAILY FOR FREE TIX!
SHATNER B07 FIRST COME, FIRST SERVED.

Scorned & Beloved

BY BILL RICHARDSON

by Louigi Addario-Berry

A man who lived under a dung heap for eighty-six years. A cross-dresser burned to death with his own curling iron. Glenn Gould. What could these people possibly have in common?

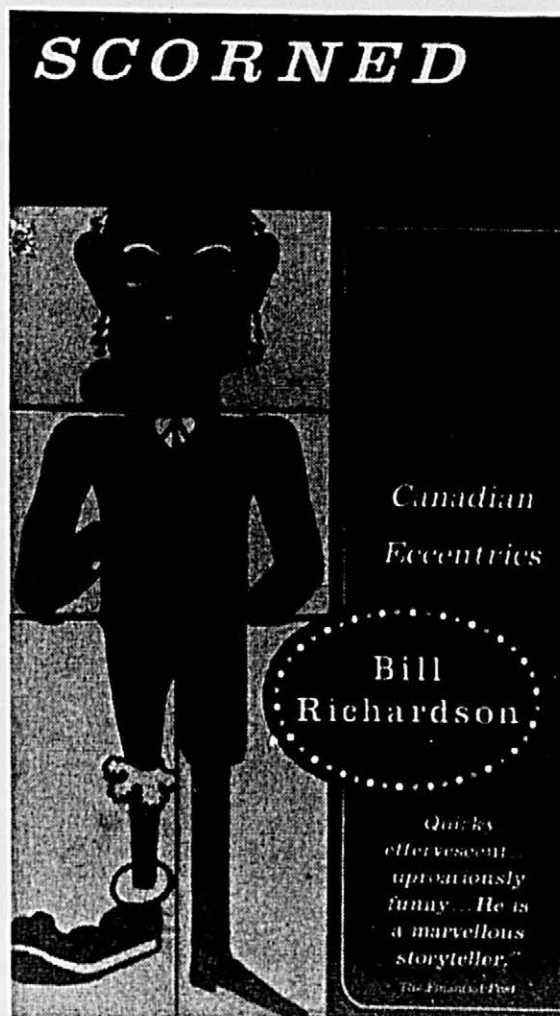
Enter Bill Richardson, Canadian author and CBC radio announcer of note: his writing debut, *Bachelor Brother's Bed and Breakfast*, won the Stephen Leacock award for humour. Richardson's latest book, *Scorned and Beloved*, tells the tales of dozens of Canadian eccentrics, each researched and, in most cases, interviewed, by Richardson himself. The book presents a fascinating and thoroughly humorous cross-section of ... well, not Canadian society, surely, as his subject matter consists of just the opposite: the outcasts, the hermits. In a sense, Richardson has picked an ideal subject matter: he has sought

out exactly the sort of people who have a story to tell, something which sets them apart from "the

rest of us."

Richardson's prose, however, is as much a selling point for the book as the stories he tells. He is quirky and witty, magnanimously utilizing his plentiful vocabulary to maximal use, as well as drawing on a book by the name of *Fifteen Thousand Useful Phrases*, for passages requiring a particularly florid turn of speech. He is charming, and sly, and comfortingly familiar; his writing has the feeling of dialogue between friends, making the reading easy and relaxing.

This winter, when the snow is keeping you from seeing out your apartment windows and the -40 degrees puts a chill on any attempt at an outing, curl up in an easy chair, in front of a fire, if you have one, and give *Scorned and Beloved* a try. It's well worth the time.



When Ponds Freeze Over

REVIEWING AN ICY PAST

by Hugh Odling-Smee

Film festivals sometimes use the short film as extra padding for their large and unwieldy schedules. Those humble fifteen minute flicks often find themselves buried beneath the weight of art house blockbusters and three hour epics probing such captivating issues as thinning hair.

Very often, to be honest, one can see why. So many short films baffle, bore and bastardize twenty minutes of your precious time, which perhaps would have been better spent having another cigarette. I once had the misfortune to sit through an excruciating fifteen minutes of a silent epic about egg-laying. While I watched yet another chicken do what comes naturally, my friend was outside smoking my pack of Camels. A strange feeling of missing something suddenly came over me.

This time however, I was not

to be disappointed. *When Ponds Freeze Over*, written, produced and directed by Newfoundlander Mary Lewis, is a heartwarming and brilliant example of the short film form utilizing both live action footage and animation of all shapes and styles. Lewis and her cast and crew, craft this tale into an extraordinary experience. The film unites humour and pathos with warmth and passion. This is no sentimental journey, however. Drink, politics and shattered ancestral dreams are shown with an ice cold eye.

The film's themes are memory, family and sense of place. A young child is being told a story by her mother that she has "heard a thousand times." The tale concerns the mother as a young woman, who, while attempting to rescue her father out on a frozen pond, falls through the ice into freezing water herself. Plunging into

the winter waters is the cue for a visit to the memories and stories of her family—a novel take on the 'life flashes before you' cliché.

The plot may seem all too personal to cover universal ground, but the exuberant, yet supremely disciplined mastery of film making draws the audience deep into the tale.

Lewis (along with every artist under strict budget constraints) desires to have her next film seen by as large an audience as possible. It is perhaps unfortunate that, for the foreseeable future, the only place you shall be able to see this unalloyed gem will be at festivals. If you are in Vancouver, Toronto or St. Johns come film bonanza time, seek this twenty-three minute film out. *When Ponds Freeze Over* is a dazzling contribution to both the storytelling and film making arts.

harry jordan
VISION

40
YEARS OF
VISION

McGILL STUDENTS!
Take advantage of your ASEQ vision health plan, covering:
• eye examination
• contact lenses
• glasses

10% off any uninsured balance

4021 Saint-Laurent, Montreal
1327 Greene, Westmount
4129 Saint-Denis, Montreal
Tel: 849-1433

Frames by Oliver Peoples

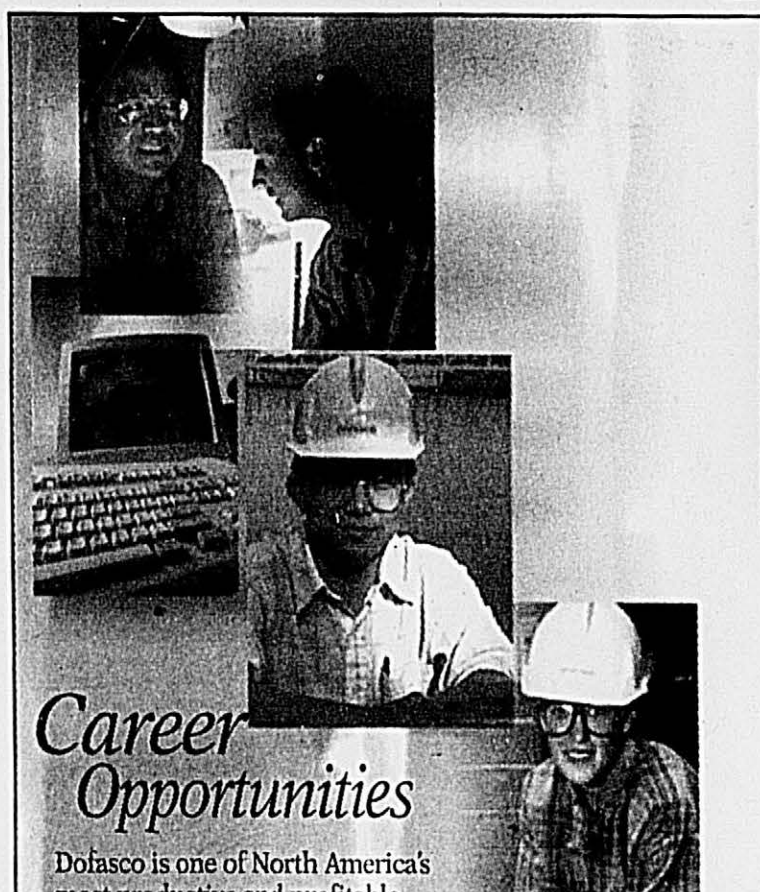
CAREERS
ARE THE
BEST THING
THAT WE'VE
EVER MADE



P&G Full-time Positions • Career Day Sept 15, 12-5 pm - William Shatner Building Ballroom • Info Sessions Sept 28, 11:30-1 pm, Faculty Club Ballroom • Job Postings and Applications Information at your Career Services Centre • Deadline for Applications: Oct 16, 1998

Procter & Gamble
www.pg.com/careers

WE HIRE PEOPLE, NOT DEGREES



Career Opportunities

Dofasco is one of North America's most productive and profitable steelmakers. Using the latest Basic Oxygen and Electric Arc Steelmaking Processes, we produce a full range of flat rolled steels for our customers in the Automotive, Energy, Pipe and Tube, Appliance, Container, and Steel Distribution Industries.

We are a company that provides our customers with steel solutions to meet their changing needs. As such, we're committed to exciting strategies for long-term economic growth, including investment in new technologies and the recruitment of exceptional graduates and undergraduates who can share our vision for the future.

We will have representatives from our company at your Career Fair to discuss your future with us.

For more information about Dofasco, visit our website: www.dofasco.ca.

DOFASCO

Our product is steel. Our strength is people.

Dofasco is an equal opportunity employer.

REGISTER NOW!

106-403A

Representing Material Culture: Studying the Canadian Past through Media, Museums and Art Gallery Exhibitions



This course examines 20th century Canadian public exhibitions, featuring documents, photographs, film, fine and decorative arts, and how they may reveal historical truth and/or create myths about Canada's past.

Monday 1300-1600
3463 Peel, room 201
Dr. Jane L. Cook

McGill Institute for the Study of Canada

SAVE THE WORLD

ARE YOU INTERESTED IN JOURNALISM? PHOTOGRAPHY? GRAPHIC DESIGN?

Come to
the Thompson House
at 5:30 PM

3650 McTavish St
September 15 & 22
to meet the editors and
learn more about the
McGill Daily family.

or stop by the office,
Shatner B-03 for details

JOIN THE DAILY.

Unitarian Church of Montreal

A church where your concerns are shared.

Services: Sunday 10:30 AM

Nursery, Church School, Youth Group

5035 de Maisonneuve West (Vendôme metro)

Tel.: 485-9933

OPTOMETRIST

Students pay only \$5 for eye exam
& get \$100 coverage towards
eyeglasses or contacts - with your
Vision Health Eyecare Insurance.

- Eye Exam
- Eye Glasses (2 for 1)
- Contact Lenses

Dr. David Kwavnick, O.D.
1535 Sherbrooke St. W.
(corner Guy)

933-8700

STUDENT SPECIAL



Prosper
Coiffure
Hairstylist
for Men
288-8813



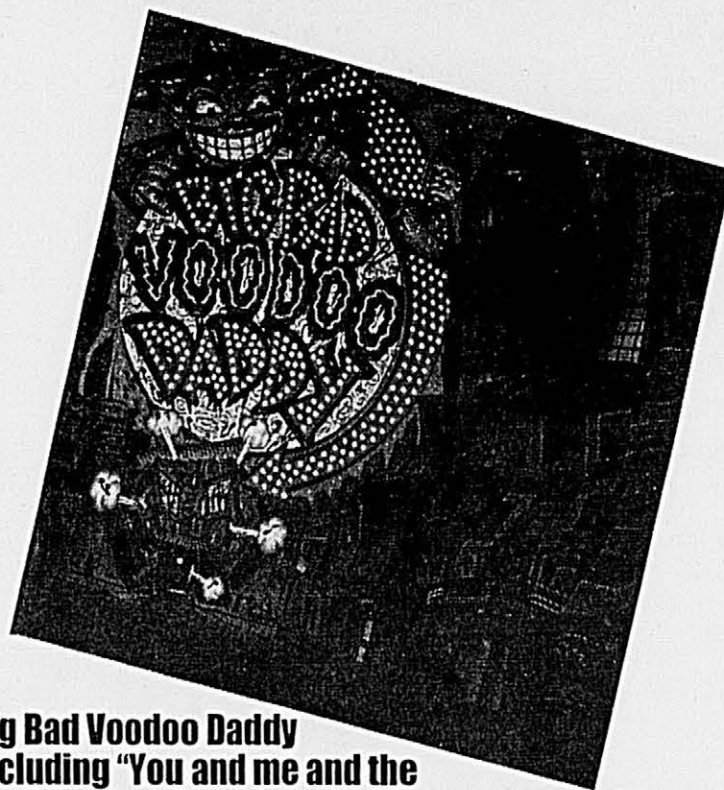
Salon
Coiffure
Gwen
for Ladies
cut & style
845-4786

2075 University (Metro Level) near Sherbrooke

YOU NEED THESE BACK TO SCHOOL CD'S



beasty boys: hello nasty
including "Intergalactic"



Big Bad Voodoo Daddy
including "You and me and the
bottle makes three baby"

IN STORES NOW!

The Daily has CDs for our lucky readers!
THE MCGILL DAILY Shatner B07
(Limited quantity. First come, first served.)

EMI
MUSIC
CANADA

LaCité
NETTOYEUR—CLEANERS

Student Discounts
Same Day Service
Tailor on Premises
Open Sundays

Richard Bookman
PRESIDENT

3590 Jeanne Mance
(opposite MovieLand)

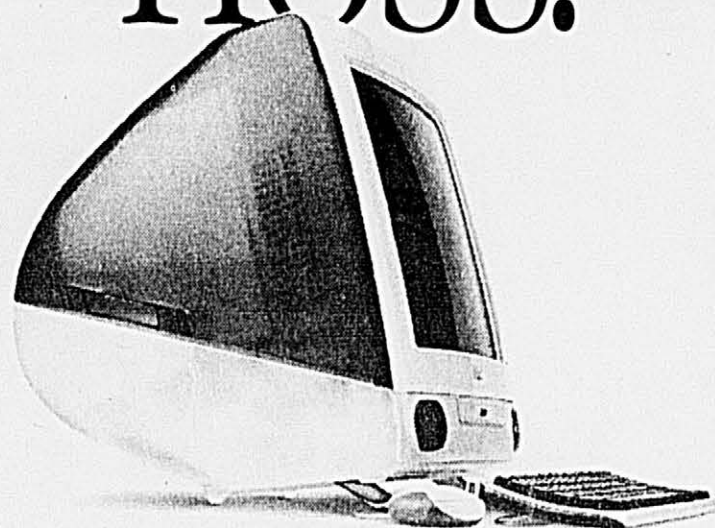
(514) 843-7223

wanted: people who've got IT.

emfisys

Financial Information & Systems . Division of The Bank of Montreal Group of Companies.

Mental floss.



Exercise those hard-to-reach places in your brain. Sit yourself down in front of a new iMac™ computer from Apple.® iMac is a high-powered computer, and it's also the essence of simplicity.

It's easy to buy (no extra decisions). Easy to set up (just add electricity). And easy to use (one click and hello, internet).

iMac will definitely stimulate your mind. And with special student pricing, it won't clean out your wallet.

PowerPC™ G3 processor
(faster than any Pentium II®),
4-gigabyte hard disk,
32 megabytes RAM, 56K modem.

Your special student price:
\$1,869

Come see it on campus at:

McGill Computer Store
Burnside Hall Room 112
Tel: (514) 398-5025
Fax: (514) 398-5185
Email: mcs@cc.mcgill.ca Web: <http://www.mcgill.ca/mcs>



Authorized Reseller

© 1998 Apple Computer, Inc. All rights reserved. Apple, the Apple logo, and iMac are trademarks of Apple Computer, Inc., registered in the U.S. and other countries. PowerPC is a trademark of International Business Machines Corporation. All other trademarks are the property of their respective owners.

Images of Africa

by Dana Bibles

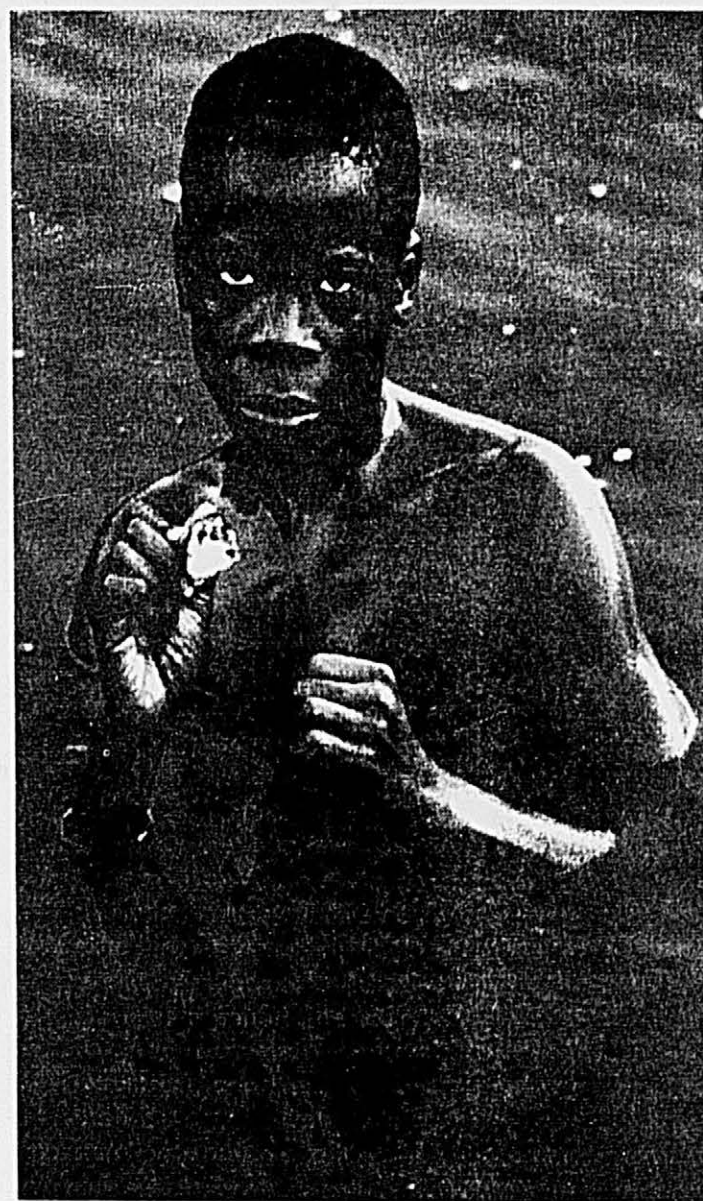
Africa, a continent known for savage beauty, untamed lands and wide spread poverty... If that is your image of Africa prepare to be quite surprised by Marie-France Coallier's photography exhibit, *La Guinée: La Fierté d'un Peuple Africain*. She presents to the viewer in vibrant color and often sharp contrast, a truthful, unbiased look at the people she encountered in Africa.

There is little of the traditional "artsy" style in her collection. Rather than trying to dictate reactions, the viewer is left refresh-

us more of the attitude and mentality of these proud, self-conscious people than any description can do justice to.

To be truthful, it often seems that the pictures present an outsider's impression of the people—and not a very welcome outsider at that. The people seem slightly hostile, defiantly untrusting, and very proud.

All in all, it is an interesting glimpse into the eyes and expressions that would greet any of us should we be so adventurous as to brave the police check points



ingly free to create individual impressions. Her photographs come with captions instead of titles, suggesting that no photograph is complete without the story it tells. These are not simply pictures of a defiant young boy beside a canoe, glancing back over his shoulder at the camera, or a sage old woman in a spotted orange dress who seems more amused at the process of picture taking than concerned about it; these are moments in a story of a people.

The pictures suggest a very hidden life, away from the prying eyes of the camera. Little in these pictures tells us about how the people of Africa live. And the photographs take in the background only to give context to the people. For Marie-France, her art is all about the people. She gives

and wander, unbidden, into their villages.

This rare glimpse of the impartial observer is a first exhibit for Marie-France Coallier, a photographer for the Montreal Gazette. She, like her work, exhibits a passionate interest in people. The exhibit itself found its origins in what was supposed to be a vacation, taken nine years ago by Coallier. Her purpose then was only to preserve the memory of a fascinating people, for herself. As luck would have it, this exhibition also preserved the images for those Montrealers who are culture hungry but low on cash. — the exhibit is free and saves the plane fare to Africa.

The exhibit runs to September 30 at 3755 Bolrel (off Cote Saint Antoine, near Villa Maria metro station)

Looking For That Elusive Elective?

The Department of Languages and Translation offers a wide variety of engaging courses that can be taken for credit in your degree program.

We offer:

Foreign Language Courses

- German, Italian, Russian and Spanish
Beginners to advanced levels leading to a Certificate of Proficiency*
- Arabic, Armenian, Chinese, Hungarian, Japanese, Polish and Portuguese
Beginners and intermediate levels*

* Prerequisites are required for intermediate and advanced courses.

Translation Courses

- Basic Principles and Practice of Translation
- Comparative Stylistics of French and English
- Précis Writing
- Writing Techniques for Translators
- Spanish Translation into English or French
- German Translation into English or French

Permission of the Program Director is required for translation courses.

Courses start September 16th 1998 (except for Armenian, Polish and translation courses which begin September 8th).

For more information on how to register or transfer into a course, please contact:

The Department of Languages and Translation
Place Mercantile, 770 Sherbrooke Street West, Room 322
Montreal, QC H3A 1G1
Tel.: (514) 398-6160 • Fax: (514) 398-2650
lang@conted.lan.mcgill.ca • www.mcgill.ca/conted



McGill Centre for
CONTINUING
EDUCATION

Fine Chillin' Every Night of the week



Open Every Evening
8pm-3am

2109 Bleury
(514) 288-LUBA
Ⓢ PLACE DES ARTS
JUST BELOW SHERBROOKE

COPIE
NOVA

QUICK
PHOTOCOPY
SERVICE

OPEN
7 DAYS

Facing McGill Campus
WE USE ONLY KODAK & XEROX COPIERS

DON'T WASTE TIME MAKING YOUR OWN COPIES.
WE DO 'EM FOR YOU!

GET YOUR **NOVA** CARD SAVE **BIG**
ON COPIES - FAX - LASER PRINTING - BINDING - COLOUR COPIES - ACETATES - WORD PROCESSING

\$5.00 ONLY **VALID FOR YOUR ENTIRE SCHOOLING** **DISK TO COLOUR LASER OUTPUT PC OR MAC**

YOU GET
✓ SERVICE ✓ SUBSTANTIAL DISCOUNTS ✓ CLEAN COPIES

908 SHERBROOKE WEST
near McGill College
848-0423

Restaurant
ASHA

Authentic Indian Cuisine
Curry, Tandoori & Vegetarian Dishes
Balti Dish available evenings

3 Course Business from
Lunch SPECIAL \$4.55
12-2:30pm Mon-Fri

10% OFF MEALS WITH
STUDENT I.D.

3490 PARK AVE. • near Milton

Québec

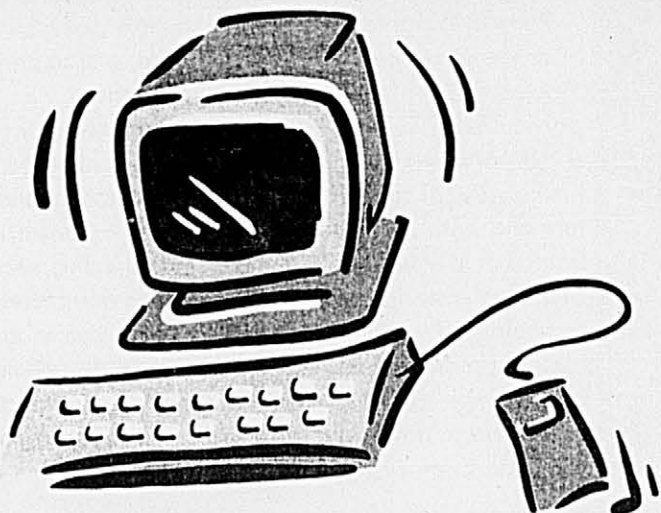
Need a hand?

All information
about programs



1 800 463-5306 • www.jeunes.gouv.qc.ca • CARREFOURS JEUNESSE-EMPLOI

Call about our
STUDENT
RATE for
unlimited
access !



generation.net

- fast, reliable Internet connection
 - digital hook-up
 - NEW! extended hours for technical support:
Mon-Fri, 9am-midnight • weekends, 9am - 5pm
- Get connected today !

514.845.5555

1620 University, Suite 1620 Montreal (QC) H3A 2A5
www.generation.net



Women in Music

(214-220A)

T-Th 10:00-11:30 — Music Bldg, room E-106

Catrina Flint (Instructor)

* no prerequisites

LOOKING FOR AN ELECTIVE

CHECK OUT "(The) Body Matters" (552-100A)



Everything you wanted to know about how exercise affects your body, but didn't know who to ask. A course designed for students with no physiology or science background.

<http://www.physio.mcgill.ca/smcourse>

Note: This course is not open to students who have taken or are currently enrolled in a 200-level physiology course

FRIEDMAN & FRIEDMAN
Chartered Accountants - Comptables agréés



8000 Decarie Blvd., Suite 500, Montréal, Québec H4P 2S4
Tél.: (514) 731-7901 Fax: (514) 731-2923

GRE

The first chapter of your success story.

To get ahead, go with the leader. Call Kaplan, the test prep experts, and find out how to make it happen. With 60 years of proven success getting students into the graduate schools of their choice, we're the #1 name in test prep. Classes are filling up fast, so call today.

LAST PAPER & PENCIL EXAM IN 1998!
Classes Start September 12th
CALL TODAY to reserve your seat

@ 287-1896 or drop by our center
@ 550 Sherbrooke W. Suite #550

**CALL 1-800
KAP-TEST**

KAPLAN

www.kaplan.com

World Leader in Test Prep

...literature

Ronald Wright's *A Scientific Romance*

LITERARILY, A WHOPPER OF A WHAT-IF

by Paul Reeve

There is something deeply compelling about stories that take place just before or after "the end of the world". One wonders if it may not have something to do with our longing to start again, as individuals or even as a species, in a milieu no longer dominated by the universal presence of sophisticated technologies. Another likely reason for this seemingly morbid fascination with the aftermath of our demise lies under the slowly receding shadow of Cold War nuclear armament.

In step with our present fears are threats of environmental degradation and collapse, the uncertainly expanding world of genetic manipulation and the creeping spectre of biological warfare. We are the second or third generation who have lived with genuinely plausible non-religious visions of The imminent End. Whatever else it may have achieved, the human race seems to have come a long way towards perfecting a technology of self-destruction. Not to mention the innumerable threats lurking within the astounding complexity of the natural world or the huge meteors which could hurtle down from space onto our heads at any moment.

Ronald Wright's *A Scientific Romance* is a masterpiece of this particularly riveting sort of paranoia. Set in turn-of-the-21st century and 26th century England, it revolves around a historian of technology. He stumbles, as an aficionado of the works of H.G. Wells, onto the late twentieth-century re-

appearance of a functioning time machine, devised by Wells' lover, a student of the great physicist Nikola Tesla.

The book begins with a letter by the protagonist to a friend, telling the story of his amazing discovery and explaining the emotional tangle in which he leaves the twentieth century to explore the world of the future. Most alarmingly, the machine, when he discovers it, contains the still-warm 19th century clothing of its creator, but was otherwise empty. Nonetheless, he decides to use the machine to travel in time. Intertwined with his desire to learn and to escape is a need to return to the earlier days of an intense and broken love affair with a woman he and his friend had both loved. His desire to go back to his personal past and relive his times of greatest happiness, undoing his mistakes, is the thematic touchstone of the book, even as he plays out the fears of humanity as a whole.

The rest of the story is told through a journal-letter the protagonist wrote for his dead lover after he made a successful journey through time to his native England in the year 2500. Arriving off the coast, he finds that his grey and rainy country is now covered in a tropical jungle, presumably due to global warming.

The monuments of human civilization from his (and our) time stand crumbling and uninhabited. He is hauntingly alone in the built environment. Starting out in a decimated London, making his home base in the still-solid Tower of London and ranging farther and farther afield, he finds very few clues as to the fate of the human race,

apart from bizarre graffiti amongst the scattered ruins.

The major highways are covered in a razor-sharp, genetically engineered grass which shuts out all other plant life wherever it grows. He travels northward along them on foot, searching for any sign that some human beings have survived. He finds it when he is captured by a small band of dark-skinned, unhealthy, illiterate survivors. He discovers that they have a store of documents from the last moments of civilization; cryptic and difficult to interpret, they seem to point to an end in a great plague which has something to do with BSE, Mad Cow disease.

Stacking many fears into one great dystopia, Wright presents a vividly imagined, hauntingly believable, compellingly enigmatic vision of a future after humanity's fall from earthly grace. Not just a work of science fiction, this book is artful, profound literature. Wright's prose are poetic and erudite, but lucid. He also writes with a dry, earnest humour, which occasionally lightens the load of an otherwise dark and heavy tale.

When the protagonist finally escapes from his captivity amongst the new and decaying primitives, he resolves to use the time machine which has delivered him into this disturbing and lonely future to return to his own past - if he can. As the book closes, the moment of this decision hangs in its uncertainty, and his fear about the attempt to go back stands in for every moment of our regret. Closure is for the stories we tell ourselves for reassurance, eyes shut against the darkness outside; this is one that aims to open our eyes.

...literature

Marianopolis College Celebrates 90 Years of Excellence

EVENT	LOCATION	TIME	FEE	DATE	R.S.V.P.
Evening Café with Live Musical Entertainment (featuring: The PotHoles and Pigeon Hole)	Marianopolis College	8:00 p.m.	donation	September 10	Beth Morey 931-8792, ext. 246
President's Annual Golf Tournament (golf fees, dinner, and \$15 donation included)	Meadowbrook	11-1:00	\$63.00	September 19	James Pettit 931-8792, ext. 240
Reunion of Papercut, Model UN & Student Congress Guest speaker: Aislin; all alumni welcome	Marianopolis College	evening	none	October 2	Beth Morey 931-8792, ext. 246
Family Picnic & Games	Marianopolis College	11:30-2:30	none	October 3	Doug Howes 931-8792, ext. 245
Evening of Hope Fundraising Dinner	Restaurant Le Vieux Port	7:30 p.m.	\$25	October 3	Doug Howes
Ecumenical Service	Marianopolis College	9:30 a.m.	none	October 4	Sharon Rankin 931-8792, ext. 243
President's Literary Brunch: Nino Ricci & Erika de Vasconcelos	Marianopolis College Room 102	10:30 a.m.	\$25	October 4	Laura Cankovic 931-8792, ext. 252
Alumni Basketball Tournament	Marianopolis College	t.b.a.	none	October 3-4	Louise McLellan 931-8792, ext. 291
Historical Walking Tour	various	1:00 p.m.	none	October 4	Laura Cankovic 931-8792, ext. 252
Literary Reading: Sharon Butala	Marianopolis College	12:45 p.m.	none	October 6	none
Science Lecture (t.b.d.)	Marianopolis College	12:45 p.m.	none	October 15	none
Open House	Marianopolis College	4-8:30 p.m.	none	October 20	none
Classical Music Concert: Desmond Byrne, Ron di Lauro, Olga Gross, Tristan Lauber, Charles Pilon, Anne Maria Popescu, Mark Simons, Janis Steprans, Derek Yaple-Shobert and others to be announced	Marianopolis College	7:30 p.m.	donation	November 5	none
Literary Reading: Marco Micone	Marianopolis College	12:45 p.m.	none	November 12	none
Blood Drive	Marianopolis College	all day	n/a	November 19	n/a
Music Students' Recital	Marianopolis College	evening	none	November 26	none



MARIANOPOLIS
COLLEGE

UNIPRIX

PETITS SOINS, GROSSES ÉCONOMIES!

Caught in a bind?

*Fret no more, we've got exactly
what you're looking for!*



AT THREE CONVENIENT LOCATIONS...

- 1455 Peel St.,
Les Cours Mont-Royal
Metro Level
843-7117

- 2020 University
Pres. Kennedy,
Metro Level
284-0266

- 3575 Park Ave.
Corner Prince Arthur
Galleries du Parc (La Cité)
849-6176



EDDY BISHARA PHARMACY

Folk You And Your Cultural Barriers Too!

by Anna Alfredson

There's no doubt that Montréal is a very unique city. Comprised of peoples from all over the world, a city like this becomes a cultural treasure chest open to us all. From the Jewish community and their renowned bagel shops to Chinatown or the Portuguese section of the city, Montréalers can hunt out the fruits of almost any culture they wish to experience. An environment like this logically produces a community as culturally aware as it is (culturally) diverse.

I said logically. Unfortunately, things aren't always so logical. Part of what makes Montréal such an anomaly is its overwhelming inter-community ignorance. Caught up in language wars and cultural politics, Montréalers have managed to erect some (fairly) daunting cultural barriers.

You might think that the several Universities, filled with insightful minds, would result in a young population scouring the city for experiences that will offer them a range of new perspectives. But anyone who has lived in the McGill ghetto for instance, knows how insular University life can be if you don't know where else to turn; and many don't.

Students often find themselves excluded from major cultural events simply because they cannot read half of the papers printed in Montréal and the half they can read tend to concentrate on events within their own particular community. Fortunately, some people are working to prove that despite frowning politics and communication barriers, people in this city can and should take advantage of each cultural treasure that the city has to offer.

Will Richards, known as Williams on **Sunday nights at Brutopia**, has been working on pulling together a world folk festival here in Montréal that takes advantage of musical talent from all pockets of the city. "What I've noticed in Montréal is that there are three music scenes," explained Richards. "There's an english music scene, a french music scene and a more ethnic music scene. It's really ghettoized."

Many people are simply not aware of the events happening in other communities. There is for instance, a week-long Québécois music festival which takes place each summer. But many anglophones are not aware of either the festival's existence or the music's stylistic ties to anglophone

If you were at the kick-off show of the Series last Saturday, you may already have been introduced to some great music you had never heard before. The night opened with Alexandre de Grosbois, who has been described as the next generation of neo-Québécois folk. The beat

open up communication between differing folk communities. Bands actually have a larger listening base than they may realize. Richards knew things were heading in the right direction Saturday night when people said to him 'Wow, I've never heard this music before. I've been in Montréal all my life and I've never heard this music before—and I love it.'

Québécois folk was followed by Michael Brown and some foot stompin' bluegrass and roots music. The night concluded with The McDades, an Irish band out of Western Canada whose music traces the Celtic tradition all the way back to Northern Africa.

The continuation of Montréal's World Folk Concert Series promises more music from all reaches of the globe: Senegal, Brazil and North Africa to name a few. "If it works" Richards said, "it will be because we'll be able to succeed in making links and bridging ties between existing cultural and music organizations that are already in the city." But the moving force behind the Series also is to build some links. "Right now it's basically been three english people working on it. But for it to work it can't stay like that."

Despite the fact that cultural politics has people grunting and grumbling, they should not forfeit the diverse range of available cultural experiences. "Somebody said to me once that if you considered English and French as races, Montréal would be the most racially divided city in the world," Richards said. "It wouldn't surprise me if that statement were true. How many people are there that come to McGill and never learn a word of French and never walk past St. Laurent."

In part it's a matter of rising above politics. In part it's about enjoying amazing music... so enjoy!

Montréal's World Folk Concert Series continues on October 3. and November 5 Check papers for the change in venue or call 844-3746. Tickets are \$5 for students.



FOLK FEST ORGANISER WILL RICHARDS

folk music.

Through this year's World Folk Concert Series in Montréal, Richards aims at building a local folk community that is aware of, and participates in, each of its genres. "When it's fractured, everybody loses. If you're an english musician and you just play for english people, there aren't enough english people in town to support what you do. Same thing if you're french or coming from an ethnic community and you're just relying on you're own cultural background."

was kept with feet taping on a wooden board while a fiddle, acoustic guitar and various flutes and recorders melded around the lyrics (—in french of course—) which at times had a melodic chanting quality. Wait a minute: fiddle, flute are we talking about Québécois music or Irish music? In a way, both. Instrumentation is partly what brings all sorts of cultural folk music together.

Acoustically based music with vast cultural variance are often born around a similar tonal quality. That is why it makes sense to

Taki

by Jan Schotte

To the majority of North American homeowners, a lawn represents their own slice of nature amid an urban landscape of blacktop and concrete. How ironic that this genetically engineered 'nature' is one of the most chemically treated areas in modern society and was completely unseen on this continent before the 18th century. But if you're looking for an ecological critique on the morality of lawn cultivation, you won't find it at *The American Lawn: Surface of Everyday Life* currently on display at the Canadian Centre for Architecture.

Instead, the cultural significance of the lawn is explored in great detail. Everything from the White House lawn to watering to sports to spooky films is covered. The lawn's evolution is covered from its beginnings as an ornamental part of aristocratic English gardens to a 'democratic surface' that is the epitome of civic commitment in modern suburbia.



Co

by Ben Hardy

Over 1500 fans packed the sold-out Spectrum last Sunday night to witness one of Montréal's biggest ska shows in recent memory. The bill showcased both popular local favourites and



ng The Lawn Into Your Own Hands

THE CANADIAN CENTER FOR ARCHITECTURE'S LAWN EXHIBIT

Although the museum space doesn't seem all that extensive, the amount of information presented is staggering, and the presentation techniques are innovative and attention-getting. The sports room has dozens of shoes displayed sole-up, revealing different approaches to traction. Also in this room is a video of varying mowing patterns at sports stadiums. These are used by the field managers to make the grass more photogenic. Maybe Claude Brochu should visit the exhibit; a different mowing pattern might be able to draw more

fans to the big O or, on a long shot, could improve the Expo's game.

One room, which could well be titled 'the science of sod', features examples of artificial turf and differing strains of real grass.

The artificial turf is placed in basins where it can be felt, whereas the real grass is raised both to avoid contact and provide a profile of the sod, soil included.

The exhibit seems to be quite a crowd-pleaser, inviting interaction that is seen before one even enters the museum. On the front lawn (the back of the Shaughnessy House) there is invariably a small collection of people milling about. Their interest is "A Growing Concern", an art installation that involves creative mowing accompanied by a husky voice appealing to the passer-by: "Run your hands through me" and other come-

Some highlights of the exhibit include the display on the evolution of suburbia and the changing size of lawns. Here the wealth

tween neighbouring houses in several southern U.S. cities. Although there is little commentary, the viewer immediately draws

Although you might leave without having come across any information on the overwhelming environmental problems inherent in wide scale lawn cultivation, you'll have encountered just about everything else about that ubiquitous patch of land. In terms of time expenditure, you're unlikely to find another afternoon's worth of entertainment that leaves you as well informed about a particular subject as *The American Lawn*.

The American Lawn runs until November 7th at the Canadian Centre for Architecture which is located at 1920 rue Baile, (Between Ste. Catherine O

and René-Lévesque, near St. Mathieu). On Thursdays the CCA offers free admission to students and a series of lectures related to *The American Lawn* exhibit at 7pm.



of several eras is related to the size of their lawns.

Robert Sansone's series of stereorealistic images are also a hit. The images, very innovatively mounted show the lot lines be-

their own conclusions on the inhabitants based solely on their yards. The dry yellow lawn nest to the lush green one sends a blatant message about contrasting lifestyles.



TOO MUCH GRASS

examples of artificial turf and differing strains of real grass.

Concert Review

KINGPINS VS. PLANET SMASHERS/MAROON TOWN/ SKAVOOVIE AND THE EPITONES/UNDERCOVERS AT THE SPECTRUM, 6 SEPTEMBER 1998.

some well known out of town groups making their Montreal debuts. I showed up late and missed the *Undercovers*, who have been causing quite a stir lately, releasing their debut album earlier this

summer, touring Canada, and filming a special for *Musique Plus*. Their catchy ska meets 80's pop hybrid is earning them quite a faithful following. They must have played a good set though, because the crowd was sure warmed

up by the time that Boston's *Skavoozie* and the *Epitones* took the stage. In just a few years they have become one of the premier groups in the U.S. ska scene. They're especially notable for their five piece horn section which demonstrated their tasteful soloing and big band style arrangements. While *Skavoozie*'s swing tinged tunes whipped the crowd into a dancing frenzy, the more laid back *Fishbone*-esque grooves of London veterans *Maroon Town* seemed to go a bit over the heads of some of the crowd's younger members. Less overtly catchy than many ska bands, they displayed a tightness and maturity on-stage that comes with over 10 years of experience. However, they were still well received, if in a somewhat more subdued manner. Next up was the "main event," as it were:

the *Kingpins* versus the *Planet Smashers*. With both bands on stage at the same time, playing alternating sets of one or two songs, this clash of the titans was to determine the undisputed ska champion of Montreal, or something. Some people, myself included, had doubts about this format leading up to the concert (others just seemed confused...). However, all seemed to feel that it came off quite well, and both bands, well known to local fans, mixed crowd pleasing favourites with newer material. Based on crowd response I would have given the *Smashers* a slight edge, but no decision was made by "referee" (and former Kingpin) Ian Hodgkinson. Instead he told the crowd, "You are all the winners..." And I guess if they keep putting on shows like this that's not such a stretch.

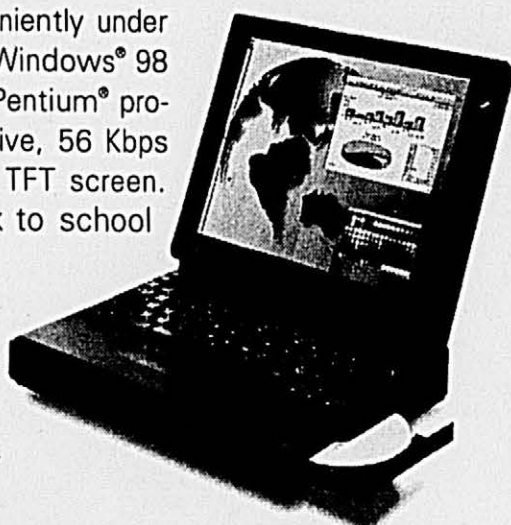


TOO MUCH GRASS

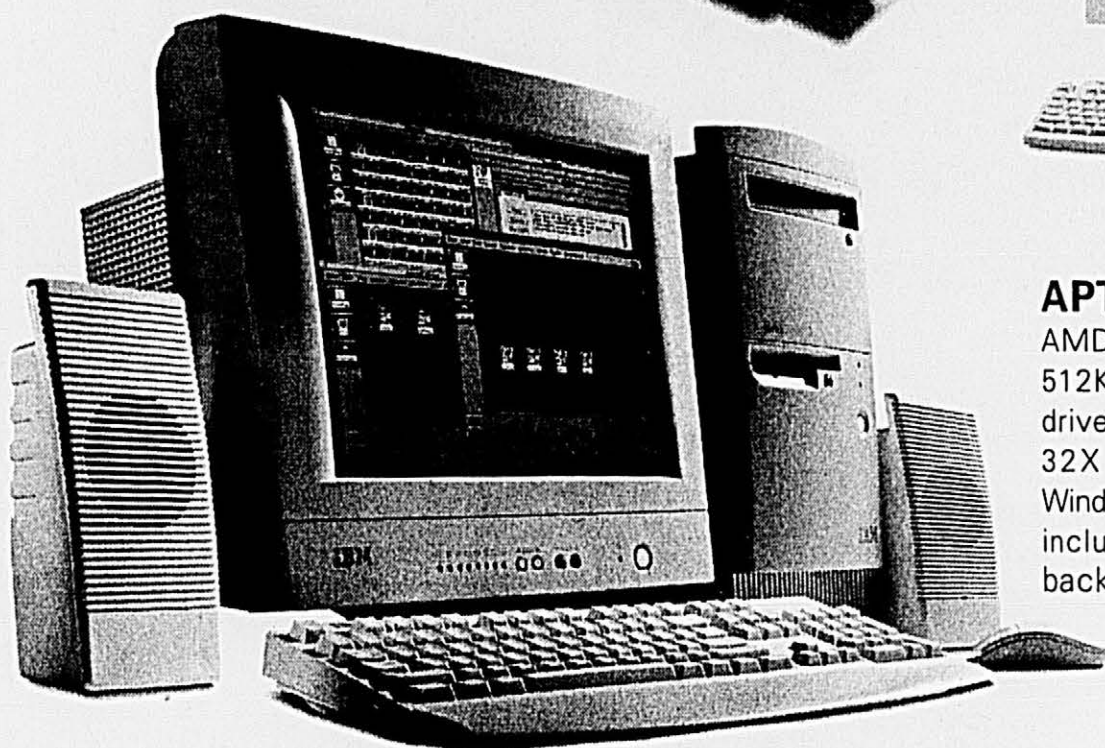
LET THE ALL-NIGHTERS BEGIN.

IBM®

ThinkPad™ 385XD Fits conveniently under your toga. Comes pre-loaded with Windows® 98 and includes 233MHz MMX™ Intel® Pentium® processor, 32MB RAM, 3.2GB hard drive, 56 Kbps modem, 24X CD-ROM* and a 12.1" TFT screen. **Starting at \$2,799** after back to school \$100 mail-in rebate.†



PC 300 GL More stimulating than dorm coffee. It comes with Windows® 95, 32X CD-ROM, Sound Blaster card, 266MHz Pentium II processor, 32MB RAM and 4.2GB hard drive. Monitor not included. **Starting at \$1,799**



APTIVA™ E2N This'll wake you up: AMD K6™-2/266 3D NOW!™ processor, 512K L2 cache, 32MB RAM, 4GB hard drive, ATI Rage Pro Turbo 3D graphics, 32X CD-ROM, 56 Kbps modem, Windows® 98 and 2MB SGRAM. 15" Monitor included. **Starting at \$1,498** after back to school \$100 mail-in rebate.†

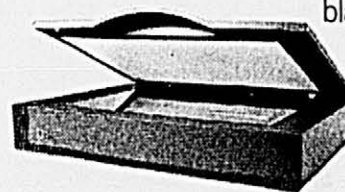


Scroll Point Mouse One mouse you'll want in residence. Lets you cruise in any direction without constant trips back to the navigation bars. Mail-in rebate of \$20.†

Cordless Computer Connection For the ultimate notebook mobility, this gives you the freedom to surf the net from anywhere - inside or outside. Mail-in rebate of \$30.†



IBM Colour Flatbed Scanner Presentation is everything. Scan up to 8.5" x 14" in colour or black and white with 30-bit resolution. Mail-in rebate of \$30.†



Visit www.ibm.com/pc/ca

As no all-nighter is complete without a massive dose of coffee, you'll get a mega-sized thermal mug from IBM, free when you come into your campus store and ask to demo an IBM PC.

MCS
McGill Computer Store
Burnside Hall Room 112. Tel: 398-5025 Fax: 398-5185
Email: mcs@cc.mcgill.ca Web: <http://www.mcgill.ca/mcs>
Monday 10am to 5pm - Tuesday to Friday 9am to 5pm

Quantities and availability may vary by location. Retailer may sell for less. Prices accurate as of August 14, 1998. *Check campus store for promotion details and end dates. Monitor sold separately. Windows is a registered trade-mark of Microsoft Corp. Intel and Pentium are registered trade-marks, and MMX is a trade-mark of Intel Corp. IBM, ThinkPad, Aptiva and ScrollPoint are either trade-marks or registered trade-marks of IBM Corporation and are used under licence by IBM Canada Ltd.

Frank Black: the Daily interview

by Ben Hardy with
Paul Sheridan

Franks Black is recognized as one of the most influential figures in the past ten years of rock. He remains most famous for his role as frontman of the Pixies during the late 80's and early 90's. Earlier this summer the Daily had the opportunity to talk with him for a few minutes. His new album *Frank Black and the Catholics* was released in North America on September 8 on New York's spinART Records.

Daily- So what's going on with the new album?

Frank Black-It'll come out eventually I suppose. It's coming out everywhere else in the world in a couple of weeks. We're trying to find a label here. We've gotten into negotiations with lots of different labels but for whatever reason it always seems to blow up in our face before the deal is done.

D-But I wouldn't think it would be that hard to find someone who would want to put out your stuff...

FB-Well, it's a little harder than you think, especially if you're not willing to sign a really shitty deal, if you sort of have higher standards, if you don't want to get paid rock minimum wage.

D-Are some record companies uncomfortable with the album that you've made?

FB-Either that or the artist or it might just be that they think that they've got to go with...well y'know they're pretty conservative right now in general.

D-You've said in interviews that you wanted to make a more pure album with less tricks on it...

FB-Well I want to release an album that's more pure and has

less tricks. I never wanted to make that album. I mean we were kind of headed towards making that kind of album. On *The Cult of Ray* we had simplified things, we went down to 16 tracks, we didn't really have more instrumentation via overdubs added to it. It was an overdubbed record but it was still two guitars, bass, drums, vocals, background vocals, period. And we had a demo weekend booked and we did it live to two track and it came out really good.

Its recorded live to two track so its very pure in the way that it was put together.

D-So when you went in to demo it you weren't initially planning to use those sessions for the actual release.

FB-Yeah, well not necessarily. I mean there was a hope that maybe we'll get something out of this, one song or something, y'know, but we certainly didn't plan on cutting a record. Sort of after the fact we kind of went "well, this is a record."

D-Were you going in looking for that sort of more stripped down rock sound, not using as much production and why did you decide to do the self-production again, like *The Cult*?

FB-We weren't looking for anything. We didn't decide, we just liked the demo. So by virtue of the fact that we just declared that piece of tape to be our record we became producers by default.

D-Why did you decide to

give the band billing on the record rather than just having this be a Frank Black record?

FB-Just a vibe, y'know...it's matriculated into that.

D-Is it a more collaborative thing or is it still just your record? Do you see it as moving back towards a band sort of set up?

FB-Well it all depends on how you as audience member or listener or whatever defines a band, defines the character of a particular lineup. Y'know, whether or not you give all the credit to the frontman or whether you...I mean, it's kind of a weird situation. I mean I felt like when I was with the Pixies, I didn't get enough credit as the frontman, and now as the solo person I sometimes feel like I've gotten a lot of or all the blame for being the frontman, and I just basically want to put some of the blame on them.

D-Dave Grohl said in an interview that he took a lot of the production tricks that you and Gil Norton used on *Trompe Le Monde* and used lots of them in all of the compositional things when he made *The Color and the Shape*, and probably more people have heard his album and those same tricks you developed on his album which has sold a lot of copies. Do things like that make you upset?

FB-No, why would it? You know what I'm saying. I mean, that just doesn't make any sense. Just because you do some stuff that someone else thinks is neat, y'know what I mean and so they do it too, I mean, that's they way it's supposed to work. It's great, I mean, just like I do the same thing. So it's not like about who gets a bigger pile of money, y'know what I mean.

D-How important is it to you in terms of sales and how wide of audience you're reaching? Do you just do it for yourself or...

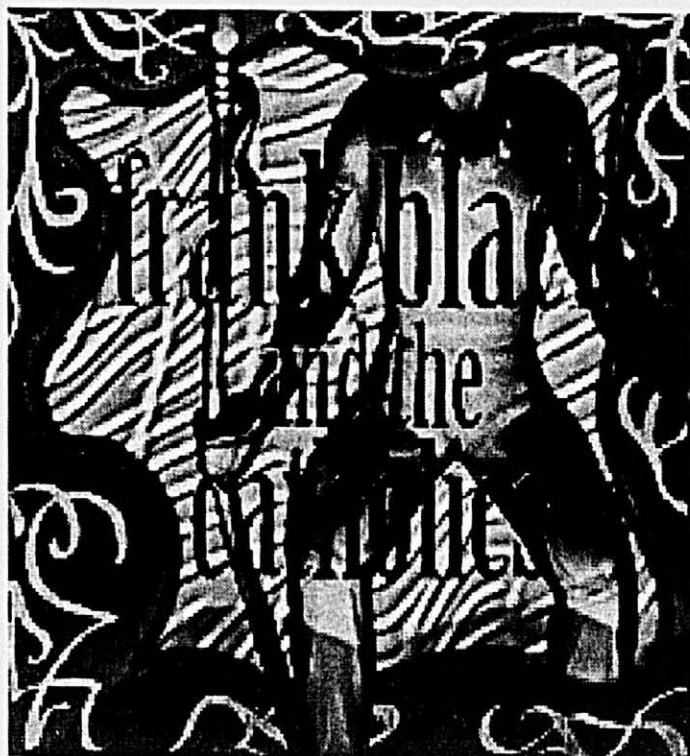
FB-It'll tell you how I do it. If you spend x amount of dollars making a record, in general to cover your expenses, for every dollar you spend, you've got to sell a copy. I mean, I basically nowadays probably make much more than a dollar off of a record. Some of the records I've made now been able to get as much as two bucks out of the record, but still you have other expenses down the road. You go on tour, or you print up t-shirts, or whatever, I mean you've gotta pay people to do stuff, you've gotta hire roadies, y'know, all the stuff that goes into running a little rock operation. So, still I reduce it in my mind to spend a dollar you've got to sell a copy. That's the kind of like rule that I try and stick to. I'm not gonna go like next week and spend half a million dollars making a record, I'm just not gonna do it, because you know what I'm not gonna sell 500,000 copies around the world, I'm just not. I mean, I might. I might sell 10 million if things all go my way, but you can kind of get a sense of y'know, how many people are being loyal to your product and where you are. How much buzz is there on you or lack of buzz, whatever, and then you live another day. You make your money back, y'know, and then maybe you make a bit more if you're lucky, and you go do it again. Whatever you can do to avoid returning to your day job. I mean, not that I feel so close to that, but you know what I'm saying. That's how it works, it's a business, it's a business.

D-Speaking of the business, you seem to be moving more towards independent labels, like from Elektra to American and now to even smaller ones with this record. Is that an issue of creative control or do they treat you better...

FB-It's never been an issue of creative control, I've never had that problem. It depends, I've gotten really good deals from major labels, and I've gotten really good deals from independent from independent labels and I've had shitty deals, y'know, it all depends. I mean, this whole argument about independent versus corporate is kind of...mmm...y'know it's doesn't really make as much sense as it did maybe 15 years ago, or 10 years ago even. It doesn't really work like that. You get what I'm saying? It's all corporate is what I'm trying to say, it's all corporate. I mean there're some indies out there, but I mean, y'know all these record companies, they've got to stay in business so that's what it's all about. I mean, big deal, so some guy at independent record company has better taste in music than some jerk-off at, y'know, massive corporation records. Y'know, big deal, so what, lots of people have good taste in records, y'know what I mean. I'm sure you like to think that you have good taste in records. It doesn't mean that you're so fuckin' hip because you've got, y'know, ooo...we only have coool bands. Y'know, that's such a crock of shit. Y'know that's the whole ego thing about people that aren't really artists that, y'know, when some little artist becomes successful, everyone's clamoring to say y'know well I'm really responsible for this...

D-Are there any other creative things that you would like to try?

FB-We'd like to get the largest bag of marijuana available and hang out in, y'know, Holland, and make a reggae album. That's a little idea which will probably never make it to the studio. I don't know if we'll ever do it, but it's a nice idea.



Orientalism by Edward W. Said

by Jeff Webber

From the late eighteenth century to the present, from imaginative writers to academics, and from economists to imperial administrators, Orientalism, as simultaneously an academic field and an imperialist instrument, has effectively constructed a conception of the Orient and its peoples that is, at its base and in all its variants, false.

This is the assertion put forth in Edward W. Said's book *Orientalism*. The book is incredibly vast in its subject matter, something that can prove problematic when covering subjects of such breadth. Although the time period and number of writers and philosophers studied in Said's work is immense, the same theme is revisited without providing the reader with a convincing consistency through its detailed empirical and theoretical analysis.

Basically, the premise of Said's book is that, as a cumulative result of Orientalist projects in the past and up to the present, an arbitrary divide has been manufactured between East and West, "Orient" and "Occident".

By Orientalism, Said means several things. To begin, anyone who teaches, writes about, or studies the Orient is an Orientalist, and what he or she does is Orientalism. Further, though, Orientalism is a style of thought "based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'."

The consequence of this second element of Orientalism is that a large mass of writers, including novelists, poets, philosophers, political theorists, economists, and imperial administrators, have accepted the basic assertion that the division between East and West is an appropriate starting point for their works and accounts of the Orient, its people and customs.

Finally, with its beginnings around the end of the eighteenth century, Orientalism can be conceived as a "Western style for dominating, restructuring, and having authority over the Orient." When Said refers to 'Western' he means predominantly British and French prior to World War II, and

the U.S. from the close of World War II to the present.

Having so delineated the concept of Orientalism, Said starts in on a vigorous critique of the whole entity of Orientalism. The part of the Orient that primarily interests Said is the Middle East and consequently much of the book is dedicated to a discussion of how Arabs and Islam are depicted in Orientalist literature and political policies.

Alluding to such famous -or infamous, depending on your politics- historical figures as Arthur James Balfour of England, Said presents the argument that Orientalism assumes the Orient is what Europeans, and later Americans, know the Orient to be, not what Orientals once knew it as.

He describes the premise of a speech made by Balfour to England's House of Commons in 1910: "England knows that Egypt cannot have self-government; England confirms that by occupying Egypt; for the Egyptians, Egypt is what England has occupied and now governs; foreign occupation therefore becomes 'the very basis' of contemporary Egyptian civilization; Egypt requires, indeed insists upon, British occupation."

The suggestion is, then, that not only did (and does) Orientalism force the European idea of the Orient on Europeans, but on those people who actually reside in the region; thus Said argues, "Orientalism is better grasped as a set of constraints upon and limitations of thought than it is simply as a positive doctrine."

Another point raised in the book that really intrigues me is the idea that the European imperialist was convinced that the concept of liberty was beyond the primitive, childlike, collective mentality of the Arabs.

Hence, the Europeans believed they were doing the Arabs a favor by forcing liberty down their throats. Said articulates the obvious contradiction brilliantly when he says that, when speaking of liberty, the Orientalists found "it no paradox that a Western conquest of the Orient was not conquest after all, but liberty."

The paradox continues in such gross lucidity as would humour the reader if it wasn't such a tragic reality: "The premise there [in the European literature] was that since the Orientals were ignorant of self-government, they had better be kept that way for their own good."

To assure that those allegedly ignorant of self-government didn't start getting ideas of formulating a government of their own, the Europeans took the necessary steps to forcibly maintain liberty in their colonies.

In addition to the interesting topics discussed thus far, Said's book goes on to deconstruct the notion of the Arab world, along with the rest of the Orient, as a static region, bereft of change and contact with the rest of the world -i.e., the Western world- since the seventh century. But it is precisely the perception of the Orient as unchanging and different that provides the basis from which Orientalism derives its supposed validity.

"The source of pressure is narrative, in that if any Oriental detail can be shown to move, or to develop, diachrony is introduced into the system. What seemed stable -and the Orient is synonymous with stability and unchanging eternality- now appears unstable," Said writes.

The Orientalist cause can obviously not afford a changing Orient. What is necessary is an Orient that does not know liberty, and thus control of the region is legitimately transferred to the Orientalists who will show it liberty. Orientalism is entrenched, by necessity, in Conservatism.

The question of narrative is thus important to Said. If we give voice to individual Orientals, the permanence of an objectively true and unchanging Orient is challenged. Said says, "Narrative asserts the power of men to be born, develop, and die, the tendency of institutions and actualities to change, the likelihood and contemporaneity will finally overtake 'classical' civilizations; above all,

it asserts that the domination of reality by vision is no more than a will to power, a will to truth and interpretation, and not an objective condition of history."

If the reader of this review has any previous knowledge of *Orientalism*, he or she may be asking: why review a book written in the late 1970s. In most instances this would be a legitimate question to pose. The answer in the case of this book, I think, is that the acute problems with the West's view of the Orient, and the Arab world in particular, have not essentially altered since the late 1970s. It is to elucidate this phenomenon that I refer back to such a dated work.

With the recent U.S. bombings of the Sudan and Afghanistan, the mainstream press has been pumping out images of the impending world doom that is Islam. Islam is represented as a static, monolithic body that seeks world domination at all costs and, like the traditional Orientalists asserted, embodies no understanding of liberty.

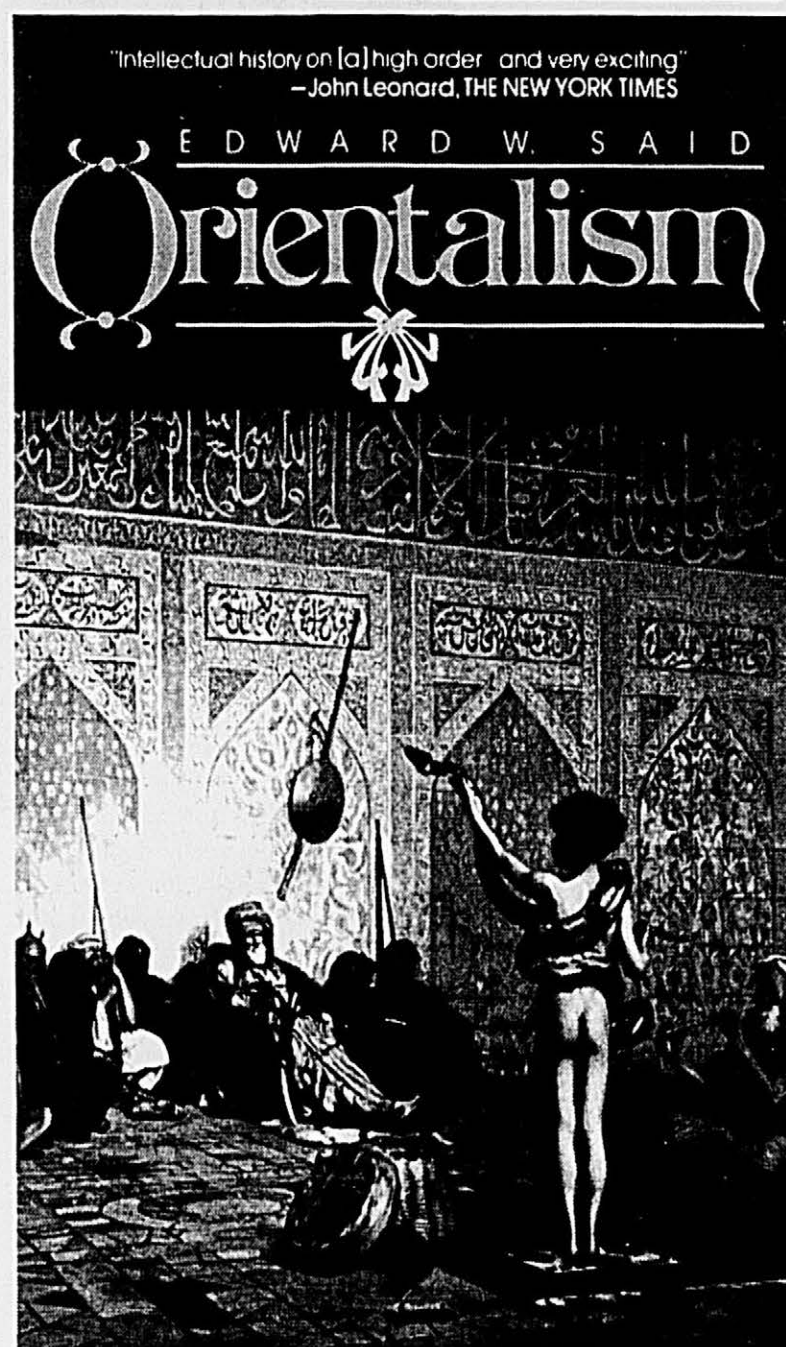
The Taliban leaders in Afghanistan were described recently in the *Wall Street Journal* and *The Globe And Mail* as "cleric warriors" and "black turbaned seminarians." What is becoming evident is that in the frenzy of coverage on Islam, the

press does not acknowledge the need to illustrate that Islam does not exist in one form throughout the world, and that all those who wear black turbans do not wish to impose their will undemocratically on the world.

What also has to be brought to light is that the terrorists of Afghanistan would never have been as highly trained and organized had they not received billions of dollars worth of CIA aid during the 1980s when they were employed by the U.S. against what was then the big enemy of the West: Russia.

So, we still must question today what Edward W. Said questioned in 1978. The Orientalist conception of Arabs that existed in the past persists today and is invalid and distinctly racist.

Said adeptly summarizes the conception of Arabs that we are still struggling with today: "Arabs, for example, are thought of as camel-riding, terroristic, hook-nosed, venal lechers whose undeserved wealth is an affront to real civilization. Always there lurks the assumption that although the Western consumer belongs to a numerical minority, he is entitled either to own or to expend (or both) the majority of the world resources. Why? Because he, unlike the Oriental, is a true human being."



McGill's Creative Writing Scene?

Advice from a veteran who has seen it all

by Marta Cooper

Describing the creative writing scene at McGill used to be a simple task.

Five years ago, the way to find a community of writers on campus was to join the ranks of *Pillar Magazine* or *Scrivener Creative Review*. Both staffs were (and still are) made up almost entirely of artists with various spots and stripes. I well remember the first *Scrivener* open-mic that I attended. I felt like I had entered the golden gates... all I had to do was find someone who could tell me how all these writers knew each other.

And thus, I was introduced to *Scrivener's* writing workshop.

There was a playwrighting course at McGill, but it was rarely offered and registration was reserved for advanced Theatre students. If you wanted to take a poetry or prose writing course, the English Department sent you to Concordia.

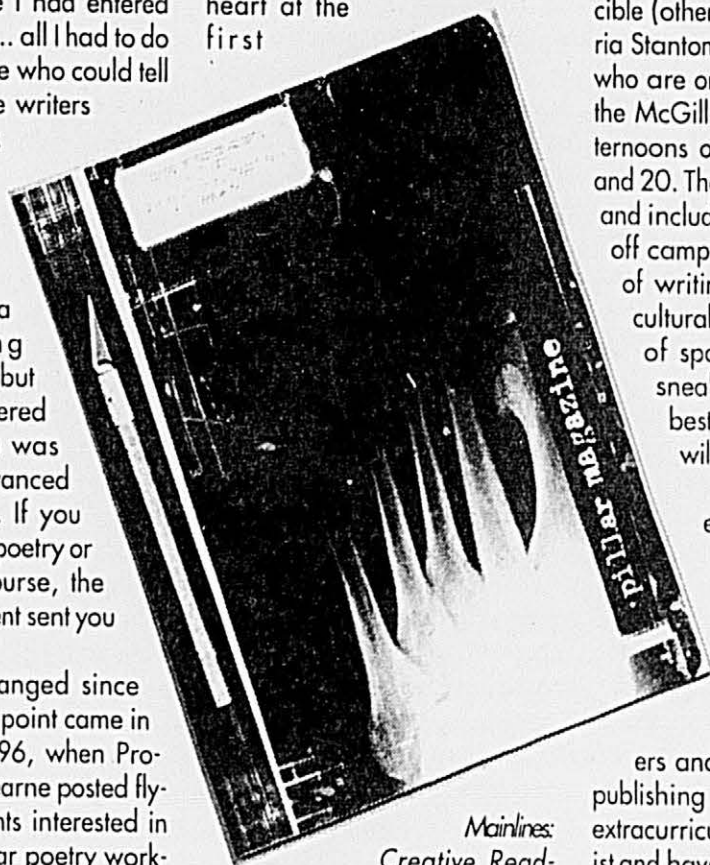
Much has changed since then. The turning point came in the winter of 1996, when Professor Brian Trehearne posted flyers asking students interested in an extra-curricular poetry workshop to attend an information session. Sixty people showed up. His timing was perfect. *Scrivener's* workshop had dwindled. Trehearne's call brought the already active (although somewhat scattered) *Scrivener* crowd together with those lonely writers who had yet to find their niche on campus. A petition was drawn up asking the English Department to offer creative writing classes for credit, and two informal workshops started the next week.

Professor Trehearne has rightly asserted that he did not create the writing community at McGill. He did however, provide focus and leadership—leadership that the English Department respected. Trehearne's extracurricular workshops, as they've been dubbed, continued through the 1996-97 year. In June 1997, the English Department decided to offer a 3-credit poetry writing class, taught by none other than Professor Trehearne.

To their credit, he and his students created a course that offers something different than what you'll find at Concordia. Students

experiment with traditional forms (sonnets, haikus, dramatic monologues, etc.), as well as the current trend of free verse. If the thought of writing a sonnet makes your eyes roll, I suggest you try it. Yeah, it's hard and frustrating as all hell, but you will learn; and that is the point, is it not?

With excitement and pride, I announced the English Department's change of heart at the first



Mainlines: Creative Readings on the Main.

Mainlines was a reading series that I produced with Dean Irvine from June 1997 until this past August. We had two goals: to bring McGill's writers off campus and into Montreal by building bridges between the writers at McGill, at Concordia, and in Montreal at large; and to bring a literary series focused on text (instead of performance) to the Montreal scene. With the first goal, we made headway. As for the second, we were a smashing success. Montreal is hungry for literary readings.

Hopefully the city is hungry enough to support three new literary series. *Mainlines* has branched into *Rhizome* (starting September 27 at Jailhouse Rock) and *Figurehead* (starting November 1 at Fauche-le-Vent). And *No Fixed Address*, a Montreal collective focused on experimental writing, is also producing a reading series this fall (featuring Gerry Shikatani and Nicole Markotic in November).

In the meantime, another

McGill magazine *Montage*, has changed its mandate. No longer focused on Cultural Studies, the *Montage* staff and members work with art, photography, poetry, and fiction. Their efforts are published annually, and the 1997-1998 *Montage* is currently available on campus.

CKUT radio is in the process of organizing a literary series. It will include Victorious and Invincible (otherwise known as Victoria Stanton and Vince Tingley), who are organizing readings in the McGill Bookstore on the afternoons of September 17, 18, and 20. The readings will air live, and include writers from on and off campus with a wide range of writing backgrounds and cultural traditions. Ever heard of spoken word? I have a sneaking suspicion that the best Montreal has to offer will be there with bells on.

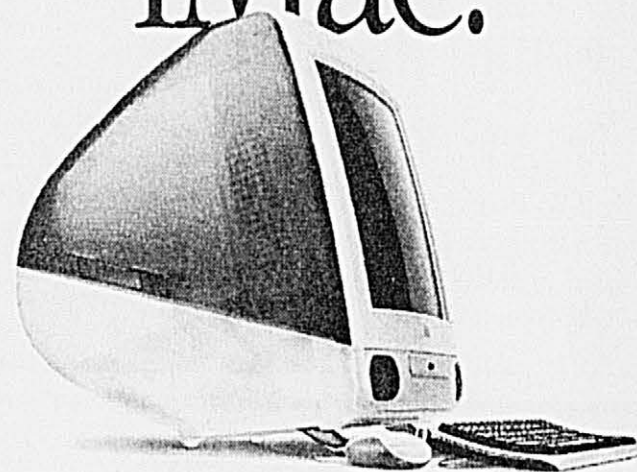
So, for hungry writers lost on campus, here's a quick list of productive activities.

Scrivener, *Pillar* and *Montage*, will bring you in contact with other writers and introduce you to the publishing industry. Trehearne's extracurricular workshops still exist and have expanded to include prose (at long last!). The poetry writing class has limited enrollment, and I suspect has been full since last spring, but start working on your portfolio for next year.

So attend readings, read chap books, get involved. The best way to keep informed is to check the blackboard in the Arts lobby, the bulletin board across the hall from Arts 150, and the bulletin board in the English Students' Lounge with the blue blue walls and the stunning mural (just around the corner from the Arts board).

And please please, please remember this: you get out of these activities what you put into them. If you want an exciting writing workshop, your writing should fill your head everywhere you go. Spend five times as much time writing as you do socializing with other writers. Yes, the community is important because you can learn so much from other writers. But in the end, the only thing that ensures an exciting writing community is exciting writing.

Say hello to iMac.



iMac™ is on campus. Come see the computer that doesn't look, feel or behave like any computer you've seen. Because iMac is easy to buy (no extra decisions). Easy to set up (just add electricity). And easy to use (one click and hello, internet). iMac is the simple, affordable way to get a high-performance computer, right out of the box.

PowerPC™ G3 processor
(faster than any Pentium II®),
4-gigabyte hard disk,
32 megabytes RAM, 56K modem.

Your special student price:
\$1,869

Come see it on campus at:

McGill Computer Store
Burnside Hall Room 112
Tel: (514) 398-5025
Fax: (514) 398-5185

Email: mcs@cc.mcgill.ca Web: <http://www.mcgill.ca/mcs>



Authorized Reseller

© 1998 Apple Computer, Inc. All rights reserved. The Apple logo is a registered trademark and iMac is a trademark of Apple Computer, Inc. PowerPC is a trademark of IBM Corp. 100% Recycled paper used in this ad.



To: Members of the McGill Community

The term of Mrs. Greta Chambers' appointment as Chancellor of McGill University will end on April 30, 1999. A Committee to Advise on the Nomination of a Chancellor has been struck.

I write on behalf of the Committee to invite your advice and opinion in this matter.

Please forward any comments you may have about the chancellorship as well as any nominations for the position not later than September 25, 1998 to:

Victoria Lees Telephone: (514) 398-3948
Secretary-General Fax: (514) 398-4758
McGill University
Room 608, James Administration Building
845 Sherbrooke Street West
Montreal H3A 2T5

Replies will be dealt with in the strictest confidence.

Yours faithfully,

Richard W. Pound
Chair of the Board of Governors
and Chair, Ad Hoc Committee to Advise
on the Nomination of a Chancellor

ATTENTION GRADUATE STUDENTS*

*with provincial medicare

YOU HAVE A HEALTH & DENTAL PLAN!!

FULL-TIME and ADDITIONAL SESSION
students are automatically covered
PART-TIME students, SPOUSES, and FAMILIES
can opt-in

Benefits include:

Dental Care Vision Care
Prescription Drug Coverage**
Travel Insuranceand much much more!!

Students with COMPARABLE COVERAGE
can opt-out

**QUEBEC RESIDENTS should opt-out of the
prescription drug portion of the plan

The DEADLINE is OCTOBER 23rd, 1998.

Check out the web site for complete information ...

<http://www.mcgill.ca/pgss>

or contact:



The Post-Graduate Students' Society
Thomson House 3650 McTavish,
Tél: (514) 398-3756
Fax: (514) 398-1862

film

Buffalo 66 Catches the Worm

by Neil Verma

I'm not like you. I'm a shmoe, a fake, a big wet joke, a worm. Clutz, fool, jellyfish, peon, WORM.

I see the confusion in your clean, ravishing eyes as they slip through these gross characters. Because you would never get a pimple on prom night. You smell good first thing in the morning, and have a clean wipe every time you shit. You stand up straight, eat good foods and fight good fights. To you a challenge is an opportunity. To me a challenge is just another in a long line of good excuses to head for the rooftops with a high-powered rifle. You breathe lead and exhale gold. I smoke.

Your intellect is fierce and voracious; your character as clean and precise as fine surgery. When you're good you're good and when you're bad you're astonishing. You never fail, because you have the one truly human trait: poise. So when you die, worlds will mourn and oceans will freeze, the very firmament shall give way and wink out with the crack of oblivion.

But amongst you, in the corners of your life, there are worms like me.

Not one of us is an artist. We can't draw a line with a ruler; we can't draw a dot with a stencil. Not even the best of us is infinitesimally suave. You are Humphrey Bogart, and we are giraffe shaped animal crackers. And when we die, we do it ugly, in bars and bathrooms, in dirt. Inelegantly.

The common worm wakes up in the morning, rolls over in the pile of shit he sleeps, procreates and raises children in, and he prays with worm-words to the two headed worm-god that one of you humans won't squish him as you drive your Mercedes to your reserved parking spot. Every night we wake up out of our worm-dreams in a cold worm-sweat, because we dream of being men, of being women, of being important. So we get mean and we get insecure and we scheme and we plot and we publish manifestoes, but you just pat us on our little slimy heads and call us cute.

Occasionally, a human will write a story about a worm who wants to be a human. It amuses you. It is dreadfully comedic to

observe such a tiny and insignificant creature wriggling muddily towards your lofty height. *Buffalo 66* is the latest in the tradition of movies that explore the hopes and dreams of my subterranean brethren. I wish I could say that it was inaccurate, reductive, cruel.

The movie is an auteur piece written, directed, scored and led by Vincent Gallo, a human of humanliest proportions portrayed as a worm of wormiest disposition. Vincent plays Billy Brown: fall guy for a gambling ring; disgrace of a son, ex-con recently released with no prospects, king of bad fortune, worm.

WORM!

Billy the worm can't even get his parents' attention by kidnapping Layla (Christina Ricci) and forcing her to pose as his wife for a clandestine get together with mommy-worm and poppa-worm. As Billy bumbles through *Buffalo*, trying desperately to be seem important, to be a Man of Action, he just parodies himself. This is nothing new to the Kidnapping film genre, it has just not been modernized for a long time until now. Billy the false tough guy, whose only skill lies with a bowling ball, whose only love was never requited, is outlined in loving colour. Like all great character sketches, *Buffalo 66* rests on how easy it is for us to pity Billy, and once we do, Gallo has us heart and soul.

Ricci plays the perfect straight-man (I am aware that the term has bad politics, but there is no synonym). She accentuates his false bravado and calls him on every empty oath. His motivations are pathological, his decisions are mucky and his plans are ill-considered, rash and silly. Layla's eventual endearing affection becomes the path towards a new life for Billy, an eventuality the film encourages the spectator to desperately desire. Layla is at once altruistic and seductive, and Ricci's performance is the most grounded of her career.

The comedy and the photography meet plainly in the linoleums and shallow field depths of the film. The style might be seen as Lynchian by an idiot (see the Mirror), but really it's a kind of funny, well punctuated hallucinogen. Segways reminisce some of the more whimsical mo-

ments of barbiturates, never the dark psychoses of chemical enchantment. And the comedy in the movie is so unique upon the modern landscape of contortive Farrelly brothers humour and Kevin Smith's jaded-wit humour. Gallo did not go for a few huge laughs, which would have turned *Buffalo 66* into an emotionless fiasco. He planned an even dispersal of simple, small humour, like silences in the music of the narrative.

The romance is subtle, inserted expertly inside the story like rivers beneath the earth. The sexual aspect is more in the mind of the viewer than the mind of the film, which is both more artful and more exciting than the common conventions of incessant booby shots and blatant thrusting buttocks.

The movie is witty and simple, unallegorical, genuine; a film which belongs to itself, unfettered by allusion, but well elaborated by illusion. It's story is about the redemption of a worm. The old story of the unlovable creature who finds that love saves him from himself.

Man, it gets me every time. Only an extremely stupid person could not dig the love story. Human imagination itself necessitates the romantic narrative. To be alive is to be hopelessly enamored with Love Stories. Billy and Layla enchant us because they hearken back to the era of love cinema, a time when men were men, and women, well, they were men too.

Sure, I'm a worm. But love between worms has the quality of something which you cool people can never experience. It is cute. In order to be cute, one must be diminutive, small, and at least a little bit pathetic. *Buffalo 66* is a cute film, a cute story, about cute worms, just like me.

I loved it. And I am glad that somebody up there in that great and special world of Mercedes', gold and laurels managed to prove that the girls who trip on their shoelaces and the boys that always smell vaguely of urine, can be endearing, interesting, and dreadfully entertaining.

Buffalo 66 is playing at the Cinema Centre-Ville all this week.

Ontario students face skyrocketing tuition fees

Source: Ontario Bureau Chief

By Rachel Furey

GRADUATE AND PROFESSIONAL STUDENTS CHARGED MORE UNDER CONTROVERSIAL NEW DEREGULATION POLICY

TORONTO (CUP) — Although he was trying to get through law school without taking out any more student loans, Vilko Zbogor is coming to terms with the fact that that isn't going to happen.

"I'll have to borrow," says Zbogor, a second-year law student at the University of Toronto, whose tuition bill, including incidental fees for the upcoming academic year, totals \$5316.

When he becomes a lawyer, Zbogor plans to work in public interest advocacy. His career choice means he will likely earn less income than many of his peers, and it will take him longer to pay back his loans.

But Zbogor is one of the lucky ones. He's a member of the last of a group of students who began studying law at the U of T before deregulation. This year's new batch of law students will pay almost \$1000 more than Zbogor and their tuition fees will increase by 127 per cent in the next three years.

Zbogor is concerned that potential law students with ambitions similar to his own will be deterred by the high price tag. "The law school culture at the U of T promotes wholeheartedly going to Bay street," he says. "Already that's the type of person the law school tends to attract. [The deregulation of tuition fees] makes it more and more difficult for those who want to do something different with their lives to come to U of T law."

First-year law student Rima Ramchandani agrees. "It scares me how much I'll owe when I graduate," she says. "I'm going to have to get a very well-paying job."

"It's a huge problem for the profession. Many people will be motivated by financial concerns. I will be personally. It's quite possible that I'll end up in the corporate culture for awhile because of my debt. A lot of [law students] are in this situation," adds Ramchandani, who is entering the U of T's law school this fall.

The rising tuition fees faced by Ramchandani and other students entering professional or graduate university programs this fall are the product of deregulation — the process whereby the provincial government has completely removed itself from its role as tuition fee regulator.

In other words, it no longer places a cap on the amount universities can charge students in

programs like law and medicine. Instead, fees for such programs are decided solely by the governing bodies at Ontario's universities and colleges.

The result is tuition fee invoices totalling \$7800 for first-year U of T medical students, \$5808 for Queen's University first-year law students and \$8000 for students studying computer animation at Sheridan College.

Student leaders are outraged by the decision by Mike Harris' Progressive Conservative government to deregulate fees, a decision which was released in May.

"It's discrimination," says Joel Harden, Ontario chairman for the Canadian Federation of Students. "The government says students are 'borrowing against their future incomes,' but there's no way some students will be able to pay those amounts off."

If the government wants to make high-income graduates pay more for their education, it should be done through the income tax system, Harden says.

The Ontario Undergraduate Student Alliance, which is not opposed to tuition fee deregulation, also says the government has made the wrong move.

"The whole process of setting tuition fees depends on it still being socially progressive," says Andrew Boggs, executive director of the group.

"It's possible to have an idea of deregulation that is socially progressive but I don't think this is it."

Deregulation is the latest move by the provincial Tories to hike fees and cut funding to post-secondary education.

The party slashed more than \$400 million from the budgets of universities and colleges when it came to office three years ago and since then, administrators have been lobbying for the right to make up that shortfall by dipping into students' pockets and setting fees as they see fit.

Tuition fee levels across the board have increased 30 per cent since 1995.

"We're extremely pleased that the government has allowed us to do this," says David Scott, a spokesman for the Council of Ontario Universities. "Our position has consistently been one of letting Ontario universities make choices [about tuition fee levels] at the local level."

And that's just what the government has done for all univer-

sity graduate programs and undergraduate professional programs such as dentistry, law and medicine.

But all indications are that it won't stop there.

Once universities can provide proof to the government that they will be able to double enrollment numbers in their undergraduate engineering and computer science programs in the next four years, fees will be hiked for those programs as well.

The government says it's responding to demand. "The reality is the demand for [computer science and engineering programs] is very high," says David Trick, an official with the Ministry of Education. "We need to increase the number of spaces to respond to the needs of industry and the demands of students."

That's good news for universities that have chosen to take advantage of the government's new policy.

"Our position is one of total deregulation," says Derek McCammond, U of T vice-provost. But he says deregulation doesn't mean increased fees for all programs.

Graduate student fees for many U of T programs only increased by 10 per cent this year even though they were deregulated, he points out.

Still, the large fee discrepancies lead student leaders like Chris Ramsaroop to accuse backers of the new policy of devaluing more traditional university programs.

"The humanities and social science are suffering and will continue to suffer," says Ramsaroop, president of the U of T student council.

The possibility that more profitable programs will thrive while the less lucrative areas of academia suffer also has some administrators worried.

"It's a legitimate concern and I wish I could counter it, but I can't," says Sheridan College president Sheldon Levy, who oversaw this year's 480 per cent fee hike for the computer animation program at his college. "It's a problem."

Still, not all schools will be affected by the deregulation policy. Although the government gave the green light to all Ontario universities and colleges to hike fees in certain programs, only a few took the bait.

The U of T, Queen's University

and the University of Western Ontario — which were at the forefront of the deregulation lobby — are the schools that are raising fees the most.

It's a phenomenon that Harden refers to as the 'Harvardization' of southern Ontario. "It's creating a two tiered education system in Ontario," he says. "Everyone's budgets were cut, everyone's looking for new money. The U of T, Queen's and Western will benefit while others remain under-funded."

Meanwhile, schools that chose not raise fees are patting themselves on the back for being a friend of students.

"Our trademark is concern for students needs and we wanted to protect that," says Claude Lajeunesse, president of Ryerson University. "We didn't hike fees [to the levels we could have] because we wanted to show our commitment to accessibility to our students."

The absence of adequate student aid funding was a major factor in keeping Ryerson from hiking fees more than 10 per cent, he said.

Schools that did increase fees say they've pumped enough cash into their respective student aid pools to keep deregulated programs accessible.

"We have the student aid base, that's what's enabled us to make this move," says McCammond, adding he's confident no student will be unable to complete a program because of deregulation.

According to Karel Swift, the University Registrar, this confidence comes from an agreement between the U of T and the Bank of Nova Scotia allowing students who need to borrow more than the Ontario Student Assistance Program offers to access a line of credit.

In addition, Swift says, the U of T is planning to announce further programs to deal with student debt problems in this month. As well, the government has mandated that one third of any increases in tuition fees must be set aside for student aid.

But students say this isn't good enough. "There's a lot of talk about loan forgiveness, but results are a different matter," says Zbogor. "I'm still waiting."

Former students of professional disciplines are also critical of the new deregulated fee structure. Barb Zelek, who recently

graduated from the University of Ottawa's medical program, accrued \$50,000 in debt under the old regulated fee system. If she were starting her program today, Zelek says she might not have chosen to become a doctor.

"I would definitely have second thoughts [if I were considering going to medical school under the current fee formula]," she says. "Thinking about the overall amount of loans I would have to pay back would be very overwhelming."

QUICK FACTS ON TUITION FEE HIKES

Here's a sample of the tuition fee increases students are facing at universities and colleges across the province:

U of T:

Medicine: \$7800 (61 per cent increase in one year; 127 per cent increase over next three years)

Law: \$5904 (55 per cent increase in one year; 110 per cent increase over next three years)

Pharmacy: \$5808 (53 per cent increase in one year; 83 percent increase over next two years)

Queen's:

Medicine: \$6159 (50 per cent increase in one year; 124 per cent increase over next two years)

Law: \$5808 (20 per cent increase in one year; 44 percent increase over next two years)

Western:

Medicine: \$10,000 (106 per cent increase in one year)

Dentistry: \$14,000 (58 per cent increase in one year)

Business: \$8000 (110 per cent increase in one year)

Sheridan College:

Computer Animation: \$8000 (approximately 450 per cent increase in one year)

CD REVIEWS

GODSPEED YOU BLACK EMPEROR!

F#A#∞

KRANKY RECORDS

by Ben Hardy

This sprawling and atmospheric album, originally released last year on vinyl only by Montreal's Constellation Records, has been picked up by Chicago based Kranky and rereleased on CD (the recording has also been polished up sonically and one extra track has been added). It's three tacks span just over an hour in length and are primarily instrumental, with bits of spoken word (which are not included live). Godspeed You... are based in Montreal and perform with nine people, although twenty people are credited on the album. They are limited by neither standard instrumentation nor song structures, experimenting with non-standard instrumentation including violin, cello, xylophone, and multiple drummers, bassists and guitarists, and constructing, no so much songs, but pieces comprised of many different parts. Much more interesting and vital than much of what is called post-rock today, they have found a unique sound and honed it. Although the album fails to capture the sweeping dynamics of their live show, it makes up for it with subtlety sometimes lost on stage, and in particular, the haunting post-apocalyptic imagery of the spoken word that accompanies the album's first piece.

Godspeed You Black Emperor! perform tonight with Fly Pan Am at Hotel2Tango on Van Horne in Mile End. \$5, BYOB.

Bob Mould
The Last Dog and Pony Show
Rykodisc

Apparently this is to be the last loud guitar rock album from loud guitar rock icon Bob Mould, and at this point I'm inclined to say

that's not an entirely bad thing. Don't get me wrong, I about as big a Hüsker Dü or Sugar fan as they come, but after being at it for nearly twenty years (and vastly influenceing the sound of contemporary rock while at it), it seems that the powerful post-punk pop that he's known for has run its course, and he seems to agree that it's time for something new. Ultimately, *The Last Dog and Pony Show* is a solid record for fans but breaks absolutely no new ground (except for



THE LAST DOG AND PONY SHOW

"Megamanic," an unfortunate run-in with a sampler). The songs are good, but for the most part unmemorable. Even his last self-titled album, which was relatively poorly recieved, varied a bit more from his usual formula. However, in spite of all this criticism, *The Last Dog and Pony Show* is certainly worthwhile for fans, and an enjoyable, if not entirely profound footnote to a remarkable career.

THE UNDERCOVERS SOME PEOPLE STOMP RECORDS

GANGSTER POLITICS GANGSTER POLITICS STOMP RECORDS

by Ben Hardy

These two discs, both full length debuts, released earlier this summer assure us that the future of the Montreal ska scene is in good hands. Carrying on in the local tradition of The Planet Smashers, the Kingpins and Me,

Mom and Morgentaler, these two bands are representative of the scene's strength and diversity. *Gangster Politics* represents the more traditional, jazzy end of things, while *Some People* catchier, poppier and more aggressive (imagine a cross between Rancid, the Police and the Specials). *Gangster Politics* have evolved since their earlier incarnations, when they were known as one of the fastest Montreal ska bands, and now feature top notch instrumental chops combined with solid songwriting and interesting ska reworkings of standards by jazz giants such as Sonny Rollins and John Coltrane. The Undercovers serve up catchy hummable songs, tightly played, that keep you coming back for more.

THE SQUIRREL NUT ZIP- PERS PEREN- NIAL

FAVORITES MAMMOTH RECORDS

by Anna Alfredson

You know very well that "it don't mean a thing if it ain't got that swing," so it's a good thing that the Squirrel Nut Zippers have got that jitterbuggin' music down pat. But this zoot suit clad bunch doesn't stop there. So how many CDs nowadays come with its very own seed catalogue for your gardening enjoyment? Not too many that I know of. I guess you could say that the album is an audio swing version of Robert Kroetch's long poem, *Seed Catalogue*: same background, entirely different vehicle. And in case your garden is becoming a bit peeked as the autumn weather draws near, at the end of the CD jacket there's an order form not just for the seeds, but for other handy gardening items such as tour managers and executive producers.

Although straight swing is

GANGSTER POLITICS



never boring, *Perennial Favorites* manages still to pop in a few musical twists and turns. The one that perks my ears the most is the hint of traditional russian folk music which slides into a track or two. I found myself torn between doing the jitterbug and Russian folk dancing. But since I know nothing about either, I doubt anyone would have noticed the difference in my zany dance moves.

So when you get your hands on this little CD (little because it is only about a half hour of playing time) you can figure out for yourself what kind of groovy moves to do and what kind of garden to grow. 'Till then... doo op doo op doo op doo ahh!

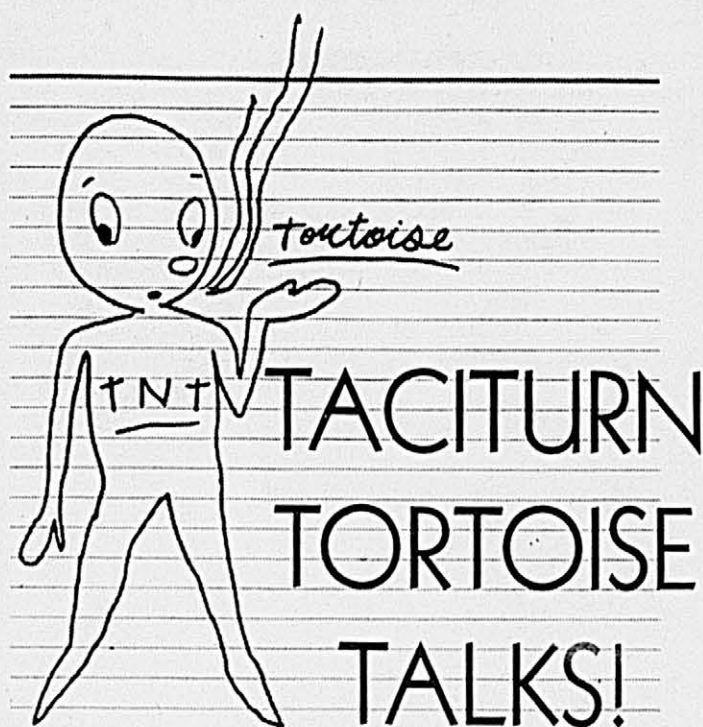
MEDESKI MARTIN & WOOD COMBUSTICATION BLUE NOTE RECORDS by Paul Reeve

The first sound on the Medeski Martin and Wood album *Combustication* reminds me of this toy mirror I had when I was a kid, that played a recorded sample of laughter when you picked it up to look in it. Everybody's hopping on the DJ-electronic music bandwagon these days, and groove cats MMW are no exception. They worked with someone called DJ Logic for three of the tracks on this album. Like many such efforts, the results are mixed at best. Luckily the album has 12 tracks, and the ones without the

samples and turntable work are much stronger. MMW works really well as a mellow, groove-oriented organ trio. John Medeski's organ and keyboard work is sometimes reminiscent of Jimmy Smith in a quieter moment. On the higher-energy tracks he tends to be a bit jumpy and nervous-sounding, but on the whole he's excellent. Chris Wood is a consistent and sweet-sounding bassist. When he's not providing a monotonously repetitive background for a weak DJ, he reminds me of Charles Mingus in his poppier moments as a bassist. Finally, drummer Billy Martin (who has apparently been fired yet again by George Steinbrenner) lays down mostly simple-minded but passable and occasionally very slick beats. MMW covers a fair bit of musi-



cal territory with this album, which includes a nice latin track, some funk-like grooves, that electronic stuff, and even a beatnik bebop-with-hipster-voice track called "Whatever Happened to Gus", which is sort of fun. This album contains nothing really innovative or spectacular, but it's a decent jazz album - with a few forgivable mistakes.



NEWBIE JEFF PARKER ON OLD PALS AND THE NEW ALBUM

by Matthew Murphy

Have you ever walked in a classroom for the first day only to have the professor razz you with inane questions about the "Brian Eno-ish quality" of a peer's latest paper? Then you will probably sympathize with Jeff Parker, recently inaugurated a full fledged member of Chicago indie-rock giants **Tortoise**.

Jeff was suffering an ear infection during his encounter with *the Daily*; an interview in which he further had to endure a barrage of overly-contrived questions. His answers bordered on the monosyllabic, and therefore any weighty dissertation on the band, their process, or the future of the indie-music scene will not be found below. However, the said interviewee did leak out some trivia, which fans will probably find more thought provoking than a critic's rambling music-theorizing.

But first, the history. Tortoise was formed out of a network of avant-gardists from the Chicago area, and the first members, John Herndon and Dan Bitney, went under the moniker "Mosquito." After John McEntire and Bundy K. Brown of **Gastr Del Sol** joined, the name was changed to Tortoise, a label much more reflective of the tempo and attitude of the music. The group's second album, *millions now living will never die*, won them recognition outside their hometown, reaching all the way to London-based *Wire* magazine, which named the album number one for that year. By this time Parker was a casual sixth member of the band, which included David Pajo (The For Carnation). When touring began to disagree with Pajo, McEntire asked Parker to fill in, under the condition that he tour.

"John didn't want anyone to

learn all the guitar parts and then not tour with the band, because then they'd be really stuck... with nobody able to fill in on the road." That insight led to the obvious question: why not just use a computer? (everyone's doing it these days!) Jeff admitted they had used sequencers in the past, and still do, to some extent. However the band found the limitations outweighed the possibilities, and allowed that absence of a sixth member to become a gap in harmony with the organic whole of the song. The "gap," for Parker, became a critical "part of the framework, which allowed [the band] to take the important parts and recreate them." Thus a "melodic idea, or a baseline, or chord changes" could become the basis for a song, as their roles were not set in stone.

Parker also refused to get swept up in the hype of a music scene on the verge of exploding into the mainstream. He knows that "[it] comes and goes so quickly, that there's no point believing in it, or keeping track. It can disappear like that." Jeff Parker, on the other hand seems ready to stay put with the band.

Tortoise trivia

1. A track off *Tin Cans and Twine*, Tortoise's debut album, was used as a soundtrack for a Calvin Klein television ad (Jeff was not sure which one).

2. Next in line for a rare remix of Tortoise: **DJ Takemura** and **Autechre!**

3. The character on the album cover for *TNT* was drawn by John Herndon: his name is "Torty," and the band does not have plans for a 50-foot inflatable stage-prop doll.

Concordia Student Union Orientation '98

PRESENTS

THE FREE SPEAKER SERIES

JELLO BIAFRA

FRI, SEPT 11 @7PM

OF DEAD KENNEDYS FAME, PRESENTS AN ELECTRIFYING SPOKEN WORD PERFORMANCE DEALING WITH CURRENT AFFAIRS.

HOWARD LYMAN

MON, SEPT 14 @7PM

THE MAN WHO INSPIRED OPRAH TO GIVE UP BURGERS, DISCUSSES THE POSSIBILITY OF A MAD COW DISEASE OUTBREAK IN NORTH AMERICA.

LINDA McQUAIG

TUES, SEPT 15 @7PM

BESTSELLING AUTHOR, LECTURES ON THE CONNECTION BETWEEN CORPORATE WELFARE BUMS AND THE ERADICATION OF CANADA'S SOCIAL PROGRAMS.

CAPT. PAUL WATSON

WED, SEPT 16 @6PM

FOUNDER OF GREENPEACE AND SEA SHEPHERD SOCIETY, THE PIONEER OF DIRECT ACTION ENVIRONMENTALISM, SPEAKS ON MARINE MAMMAL CONSERVATION.

MAUDE BARLOW

THURS, SEPT 17 @7PM

CHAIRPERSON OF THE COUNCIL OF CANADIANS AND ACCLAIMED AUTHOR, TALKS ON THE MAI AND THE THREAT IT POSES TO THE GLOBAL ECONOMY.

***PRESENTED IN ASSOCIATION WITH



CONCORDIA UNIVERSITY, 1455 DE MAISONNEUVE W.
FREE ADMISSION, TICKETS AVAIL. IN ROOM 637

&
A NIGHT OF SPOKEN WORD & MUSIC
WITH THE LEGENDARY

GIL SCOTT HERON

AND

MICHAEL FRANTI

OF SPEARHEAD AND DISPOSABLE HEROES OF HIPHOPRISY
-WITH GUESTS ALEX BOUTROS AND KARLA SUNDSTROM

WED, SEPT 16 @8PM- LE SPECTRUM, 318 ST. CATHERINE ST. W.
TICKETS: \$13.50. AVAILABLE AT ADMISSIONS OR LE SPECTRUM

+

GREENING OF MACKAY CONCERT

I MOTHER EARTH

DAVID USHER

THE RHEOSTATICS

SHADES OF CULTURE

THE SNITCHES

LES VULGAIRES MACHINS

ZOLA TURN ROACH MOTEL

STEPHEN FEARING

JAH CUTTA

FRI, SEPT 18, NOON -11PM, MACKAY ST.
(BETW. SHERBROOKE & DE MAISONNEUVE) - METRO GUY

INFO 848-7474



EVENTS

SEPTEMBER 10-16

Thursday, September 10

Le Frigo Vert, a non-profit natural foods store directed by Concordia Students, will be offering free sample packages of coffee between noon and 3 pm. The organisation is also offering other free samples throughout the month as well as providing education information and workshops on food issues. The store is at 2130 Mackay. For more information, call 848-7586 or visit the web site <http://alcor.concordia.ca/~frigo>

QPIRG Concordia is presenting *Speaking of Activists* at Reggie's Pub (1455 de Maisonneuve West), a multi-media presentation bringing together activists from Montréal community groups. Participants will draw from personal experiences to demonstrate that active citizenship within our communities is desirable, possible and necessary if one wishes to bring about a healthier world. Followed by the discussions, QPIRG will be presenting *Headfood*: slamming beats and conscious vibes with DJ dxtr x and scratch video artist Lee. Spinning trip hop, drum and base, and ethno techno from 9 pm to 3 am.

Classical Music at Pollack Hall. Jennifer Kethley, soprano, and Dominique Roy, piano, will be performing works by Mozart, Donizetti, Liszt, Pasatieri, and Thomas. Admission is free. Recital begins at 8:00 pm.

Friday, September 11

"Astronomy to Zoology": Women in Science and Engineering conference 1998, sponsored by WISE and the McGill Centre for Research and Teaching on Women. Registration at 6:00 pm. For more information, call 398-3911 or e-mail WISE@po-box.mcgill.ca

EarthSave is having their annual Ethical Shopping Fair from 11 am-3 pm at Three Bares Field on Lower Campus. Come by to get great vegetarian food, discount cards, cookbooks, and in-

formation.

L'Androgyne Bookstore, in celebration of their 25th Anniversary, is holding a Wine and Cheese night. The evening will allow guests to meet with gay authors. The event is from 7 pm to 9 pm at the store (3636 St. Laurent).

The Concordia Student Union as part of its Speaker Series for Orientation 1998, presents Jello Biafra in a night of spoken word. Tickets are free and available at the CSU office at room 637 in the Hall Building at Concordia (1455 de Maisonneuve). The event starts at 7 pm at the DB Clarke Theatre.

L'Orchestre symphonique de la communauté de Montréal will be holding auditions for all orchestral instrumentalists at the Conservatory on 100 Notre Dame E. Auditions will also take place the following day. For a list of orchestral excerpts required, call 990-OSCM (6726).

Alliance Québec presents the play, *Montréal Ethnicité: Reflections of Cultural Diversity*. Admission is \$5 for adults and \$3 for students and seniors. All proceeds go to AIDS Community Care Montréal (ACCM). The event begins at 7:30 pm at the Sacred Heart School of Montréal at 3635 Atwater.

Saturday, September 12

L'Androgyne Bookstore, in collaboration with their 25th Anniversary, is presenting a Gay and Lesbian Comix night. Alison Bechdel, creator of *Dykes to Watch Out For*, will be present. The event will begin at 8 pm at the store (3636 St. Laurent).

The Writers Association of Romance and Mainstream is holding "A September Seminar Spree" for writers. The workshops will take place from 1:30 pm to 4:30 pm at Le Nouvel Hotel, 1740 René Lévesque W. General Admission is \$15. Students and Seniors can attend for \$10, while WARM members enjoy the dis-

counted \$5. For more information, call Jeanette Paul at 450-468-5410.

Monday, September 14

QPIRG is celebrating their 10th anniversary at McGill with an open house. The event will give students a chance to meet the various working groups affiliated with QPIRG. The event will take place at the offices of QPIRG (3647 University).

The Women's Canadian Club of Montréal is opening its Speaker's Series presenting the honorable Gilbert Parent, speaker of the House of Commons at 12:30 pm. The lecture will take place at 2050 Stanley. Non-members will be required to pay a \$5 admission.

B.S. Baviskar, a sociology professor of the University of Delhi, will be presenting a lecture titled "Challenges to Survival: Environment and Development in coastal Gujarat." Baviskar is known for his work on rural development and cooperatives in Western India. The talk will begin at 12:30 pm at Leacock 738.

Tuesday, September 15

The McGill Daily is holding an information session for those interested in getting involved. No previous experience is necessary. Come meet the editors and have a free beer! The session starts at 5:30 pm at Thomson House (3650 McTavish).

Ongoing

The Atwater Library Book Sale Room is selling quality used books at reasonable prices. The Sale Room is open Thursdays, Fridays and Saturdays from 1 pm to 4 pm at the Atwater Library on 1200 Atwater. For more information, call 935-7344.

The Canadian Centre for Architecture is continuing their exhibition *The American Lawn: Surface of Everyday Life*, a multimedia show offering a fascinating new perspective on the mundane but

all-important institution of the lawn. The CCA is also offering a Student Open House on Thursday 17 September from 11 am to 9 pm. Entry is free. Visitors will be able to participate in an architectural tour of the CCA, Shaughnessy House and the outdoor sculpture garden, as well as partake in other activities. For more information, call 939-7000.

La Galerie VOX is presenting *Déplacements*: an exhibition focusing on the hybrid practices that transform the photographic image. In the chosen works, the artists are submitting the fixed image to several displacements; some are deployed in different places and times, acquiring history and volume, becoming interactive, encrusting their presence in the walls, installing themselves in the floor and floating in space. La Galerie VOX is at #301 460 Ste-Catherine West. The exhibition is open to the public.

Calls for Volunteers

Want to have thousands hear what you want to say? Come write for the McGill Daily! The Daily invites all interested parties to come and help out with writing, photos, or layout. No experience is necessary! Drop by the office at Shatner B-03 or call 398-6784.

The CLSC NDG/Montréal West is presently looking for volunteers to assist individuals with different needs on a one to one basis or to help with office/reception work. Tasks range from accompaniment of clients, food shopping, meal preparation to running small errands and clerical work. Information sessions will be held on Monday September 14 at 7 pm and September 15 at 1:30 pm at 2525 Cavendish. For more information, call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs you. The organization is seeking volunteers to work one-on-one with overwhelmed families who

recently have had twins in the West End. Patience, reliability and experience with this age group is necessary. Call Elizabeth at 488-9163 ext. 351 for more information.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. As a volunteer, you will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more information, call Heather Hart at 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. If you would like to be a Student Best Buddy, come to the information session on Monday September 21 in Shatner 310 at 6 pm. For more information, e-mail bb@ssmu.mcgill.ca

Run, walk or jog just 5 km to support cancer research! The 10th Annual McGill Terry Fox Run is looking for participants and volunteers for its September 20 event. Registration is at 10 am at Molson Stadium. Pledge forms available at SSMU, your faculty association or McGill residences. For more information, call 982-2582 or e-mail tfr_mcgill@hotmail.com

Auditions for the Westmount Youth Orchestra are currently taking place. The orchestra, under the direction of Mark Simons, rehearses on Saturday mornings. A new chamber music program is also being offered. For more information, call 938 9584 or 483 4133.

Santropol Roulant is looking for volunteers interested in helping deliver meals to those who are living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Meals are delivered by foot in teams of two. Those interested are encouraged to call Genvieve at 282-0245.

**MOLSON KICKS OFF THE SCHOOL YEAR
BY OPENING ITS DOORS.**

**MEGA PARTY
AT THE MOLSON
WAREHOUSE**

**FRIDAY
SEPTEMBER 18TH 1998**

COVER: \$4

ALL PROCEEDS WILL BE DONATED TO LOCAL STUDENT ASSOCIATIONS.
MOLSON BREWERIES * 1320 NOTRE-DAME STREET EAST, GATE 7 * 9 P.M.
MUST BE 18 AND OVER.

MOLSON 
What Beer's All About!

Quebec Washes itself Clean of Cambior's Dirty Waters

CAMBIOR'S VICTIMS CONTINUE AN INTERNATIONAL QUEST FOR JUSTICE

by Sonia Verma

Three weeks after a Québec Superior Court ruling doused an attempt to file a class-action suit on behalf of 23,000 Guyanese against gold-mining giant Cambior Inc., the group which filed claim is considering launching an appeal. The case marks the first time a Canadian corporation faces a potential class-action in a domestic court filed on behalf of an overseas community.

The case revolves around an August 1995 spill of cyanide-laced effluent into Guyana's Omai and Essequibo rivers following the breach of a tailings pond at the Omai Gold Mine. Over 3 billion litres of cyanide slurry flooded the two rivers, used by residents for transportation, fishing, drinking water and bathing. "Everyone was scared and angry at Omai, Cambior and the government for allowing this to happen," recalls Judith David,

who traveled from her home in Bartica, Guyana to attend the June proceedings.

Montréal-based Cambior, majority shareholder of the facility faced a \$69 million dollar lawsuit filed by the non-profit group, Recherches Internationales Québec (RIQ). James Hughes, RIQ's lawyer argued in court that since Cambior's chief assets, headquarters and management are located in Québec, proceedings should take place in the province. Québec's civil code makes it one the few Canadian provinces with class-action litigation allowing a plaintiff to sue a defendant based on its domicile.

However, Cambior's lawyers successfully argued that the appropriate venue for any litigation is Guyana. "The mine is there, the failure occurred there, the people concerned live there and any mandatory injunction would have to be enforced there," maintains

Cambior's council Pierre Chenard.

In his August 14 ruling, Justice G.B. Maughan confirmed "The courts of both Québec and Guyana have jurisdiction to try the issue." However, he further ruled that "neither the victims nor their action has any real connection with Québec," concluding that "Guyana is clearly the appropriate forum to decide the issues."

The judge's decision hinged on key testimony presented by Kenneth George, the Guyanese chair of a Commission of Inquiry which investigated the spill. The commission report failed to attribute direct responsibility for the tailings pond breach. However, the report did find Omai Gold Mines Ltd. manager of the mine responsible for "all the foreseeable loss and damage" along the Essequibo river. George testified in court that the Guyanese judi-

ciary was well-equipped to try the case in its jurisdiction.

Maughan preferred George's testimony over that of William Schabas, a Université du Québec à Montréal (UQAM) professor who conducted a judicial assessment during a week-long trip to Guyana last year. He characterized the system as "on a state of collapse" - a claim that was bolstered by documents from the U.S. State Department and Carter Centre.

Ed Morgan, an international law expert at the University of Toronto's Faculty of Law says that had RIQ proven that the case outstripped the capacity of Guyana's legal system, the class-action suit would have been authorized. He argues that legally, Canada's judiciary is increasingly willing to assume jurisdiction over international extra-territorial disputes. "It hasn't happened yet over environmen-

tal issues, but in principal there's not much difference between environmental problems and other regulatory issues that Canadian courts have taken hold over such as securities offenses."

IQ spokesperson Dermot Travis says the likelihood of an appeal depends on financing. To date, the case has cost RIQ upwards of \$30,000, money raised primarily through donations. Travis estimates an appeal costing an additional \$15,000, but is anxious to establish a legal precedent. "The issue of Canadian mining companies being held accountable in Canada is important, whether it is Cambior that will ultimately be the first or whether it is another company, we have opened up some interesting doors about what has to be done in order to make that happen," he says.

Money Matters

HOW TO BREAK THE BANKS

by Duff Conacher

If approved, the proposed Royal Bank-Bank of Montréal and TD-CIBC bank mergers will leave us at the mercy of three huge banks. What's in it for us? Less customer choice, lost jobs, and worse service at higher prices. That's an outrageous prospect, coming on top of skyrocketing bank profits. Students could be particularly hard hit.

Under the former Canada Student Loans program, federal government backing helped ensure loans for students. Now, however, banks have the power to determine eligibility for student loans, based on a person's past credit

rating - a move which could disqualify a lot of students.

Other changes to the Canada Student Loans program benefit banks more than students. The 5% risk premiums, paid to the lending institutions by the federal government allow the banks to maintain inflexible repayment schedules which recent graduates often cannot maintain.

High interest rates, based on the prime lending rate plus 5 per cent, add to the burden. "A few percentage points difference can have a devastating effect on the repayment of a student loan," notes Denise Doherty-Delorme, a Canadian

Federation of Students' researcher. "It is unjust that the banks are allowed to charge that much above prime to such a vulnerable market."

In response to these policy shifts, many community organizations, including QPIRG, CFS formed the Canadian Community Reinvestment Coalition (CCRC). The CCRC advocates for increased bank accountability and includes 92 labour, small business, community and other groups from across Canada representing about three million Canadians. The CCRC is lobbying Ottawa to require banks and other financial institutions to pro-

vide the information we need on loans, investments and services, as is required in the US. There, the government reviews banks on a regular basis and can require them to improve their performance in key areas such as small business loans.

- Provide access to banking services for all Canadians. Currently, at least 400,000 Canadians don't have bank accounts, largely due to excessive bank ID requirements.

- Facilitate the creation of a Financial Consumer Organization to provide advice to consumers, advocate their interests and

facilitate complaints to bank ombudspersons.

To take action, write to Finance Minister Paul Martin. Fax: 613-995-5176 or e-mail: pmartin@fin.gc.ca.

You can also write the Federal Task Force on the Future of the Canadian Financial Services Sector. Fax: 613-952-3513 or e-mail: finsertaskforce@fin.gc.ca.

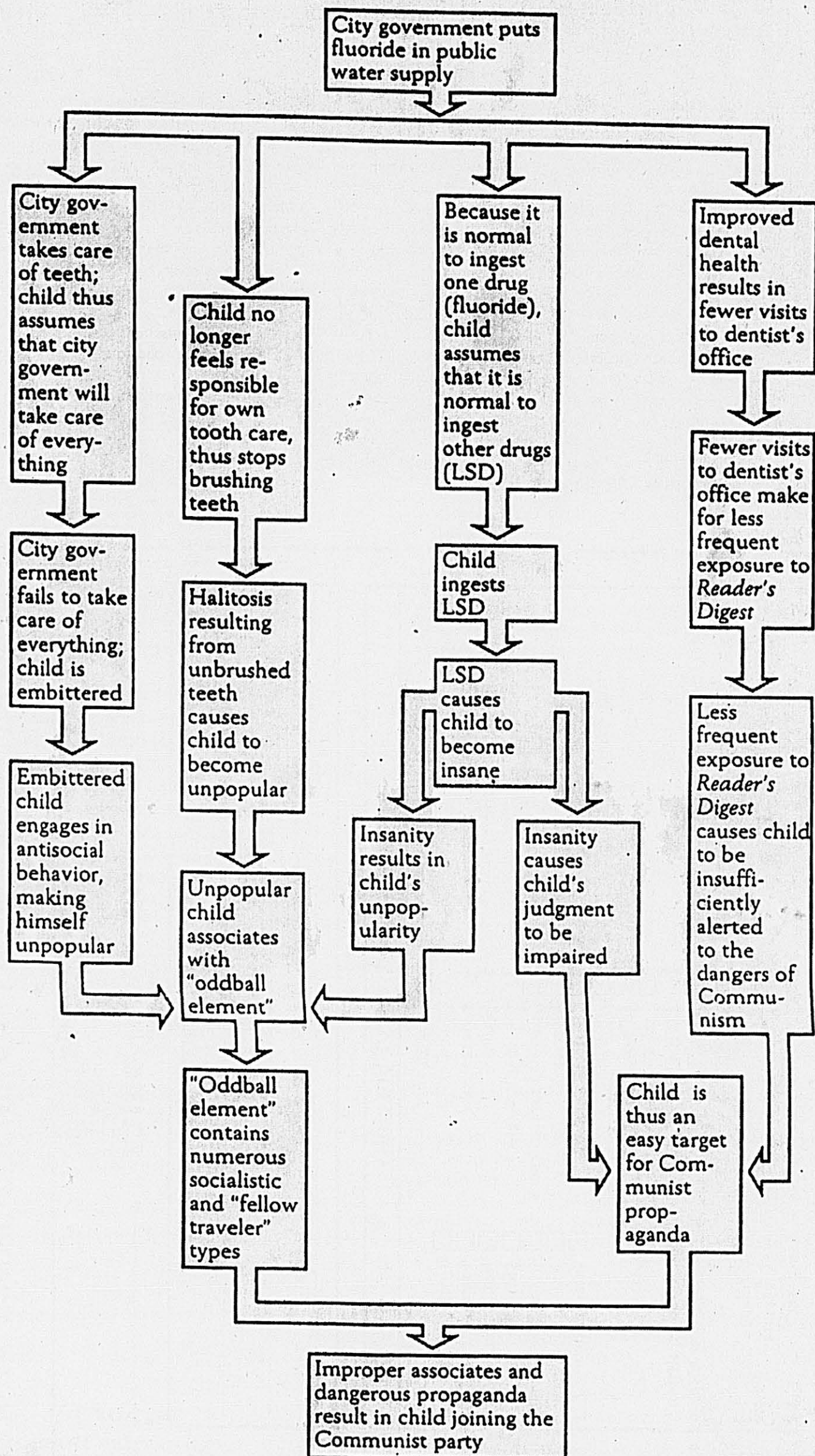
For more information contact the Canadian Community Reinvestment Coalition at 613-789-5753 or visit their web site at <http://www.cancrc.org>.

— Duff Conacher is the Chair of the CCRC

JOIN THE DAILY, SAVE THE WORLD

COME TO OUR ONE OF OUR INFORMATIONAL/SOCIAL GATHERINGS (MORE INFO ON PAGE 30), OR FILL OUT THE FORM ON PAGE 30 AND DROP IT OFF AT THE DAILY OFFICE: WE'RE IN THE SHATNER BUILDING, B-03.

How Flouridated Water Turns Kids Into Communists



Off The Darkroom Floor

MONTRÉAL WINTER.

Anonymous



CUT OUT THIS FORM AND DROP IT OFF AT THE DAILY OFFICE:
SHATNER BUILDING, B-03. OR, YOU CAN BRING IT TO ONE OF OUR
INFORMATIONAL MEETINGS: TUESDAY SEPTEMBER 15TH AND 22ND,
5:30 PM, IN THOMPSON HALL: 3650 RUE MACTAVISH

CUT HERE

THE MCGILL DAILY

1998-1999

Personal Information

Last Name: _____ First Name: _____
Email: _____ Phone Number: (____) _____-_____
Languages Spoken: _____ Faculty: _____

Interests/Areas of Specialty

Culture

Interviews: ☐
Reviews: independent film ☐
bands ☐
exhibits ☐
books ☐
theatre ☐
magazines ☐
clubs ☐
comics ☐
Cultural Issues: ☐
Free Speech/Censorship ☐
Women's Issues ☐
Lesbian, Gay, or Bisexual issues ☐
First Nations ☐
Afrocentrism ☐
Multiculturalism ☐
Other: _____

News

Campus ☐ Health ☐
Municipal ☐ Immigration ☐
Labour ☐ Education ☐
Women's Issues ☐ Housing ☐
Gay & Lesbian Issues ☐ Local ☐
Racism ☐ National ☐
First Nations ☐ International ☐
Other: _____

Photography

Darkroom Developmant Skills
What kind of photography areyou interested in?

Layout & Design

Graphics - Macintosh: ☐ Collage ☐
Photoshop ☐ Cartooning ☐
Pagemaker ☐ Cover Art ☐
Quark Express ☐
Freehand ☐
Paste-board layout ☐

Comments: _____

CUT HERE

CUT HERE

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00. Two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days. \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply. prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

HOUSING

Bright, renovated 4 1/2 on the Plateau, great location \$525/month. Available October 1. Phone 527-7168 (please leave message)

HELP WANTED

Earn \$100-\$200/day
Master School of Bartending - bartending & table service. Complete placement agency. Leaders in the hospitality industry for 16 yrs. McGill rate 849-2828.

Attention PBS Lovers
Positions now available for articulate people committed to education. Be part of the best fundraising team for Vermont PTV. Call Steve 847-1754.

Females needed by professional photographer for lingerie/nude modelling, good pay, phone Steph 737-8176.

Part time babysitter needed.
Thursdays 8:30-16:30, Fridays 8:30-12:30. 2 children 3 1/2 yrs and 8 months. Please call Heidi at 938-0556.

Travel-Teach English.
5 day/40 hr Sept. 23-27. TESOL teacher cert. course (or by corresp.) 1000's of jobs available. NOW. Free Info pack, toll free 1-888-270-2941.

Exhibit Service Company seeking part-time laborers. Flexible hours, days, nights, weekends. \$7.10/hr. Call Production Manager at 861-9694.

WORDPROCESSING/TYPING

Success To All Students
WordPerfect 5.1 Term papers, resumes, applications, transcription of tapes. Editing of grammar. 30 years experience. \$1.25/D.S.P. (same day \$1.50) 7 Days/week. On Campus/Peel/ Sherbrooke. Paulette 288-9638

WORD PROCESSING, EDITING of term papers, theses, reports, etc. Word-perfect 5.1 Fast accurate, reliable service. close to McGill. Call Brigitte 282-0301.

Desktop publishing, presentations & database design. Theses, term papers, reports, resumes, editing & scanning. Pickup & delivery. Miriam 514-855-8258 or 514-453-5397.

SERVICES OFFERED

Georgio Tailor
Specialist in repairs of all kinds—men & women—professional work guaranteed. Student discount 20%-30% off. Example regular pant hem \$4. 1118 St Catherine West #406. 879-5649.

FOR SALE

Loveseats 2 matching. mint condition, tones of beige/mauve. \$300 for both. 489-4232.

Deluxe hardwood waterbed with waveless mattress (filled once) \$300; computer table \$80; caster chair \$50. Phone 527-7168 (please leave message)

LESSONS/COURSES

Come and Practice your French with Francophones. Bilingual Club Half and Half. Tel. 465-9128.

Kundalini Yoga & Meditation
As taught by Yogi Bhajan. Ongoing classes at downtown location. Info: 488-6808.

NOTICES

US Visa Lottery. 998-1591.

MUSICIANS

Singers Wanted. altos, tenors, bass - baritone. Shaare Zion Synagogue Choir. 481-5737.

ANBER MOVING & STORAGE



Closed van or truck.
Local and long distance.
Toronto - Vancouver (wkly)
NY - Fla. (USA)
7 days - 24 hours.
LOW RATES

Steve
735-8148

Commercial Information Bank of Canada

Attention Students

National Publishing Co, is seeking telephone reps with or without experience to sell publications. Great working environment and we accommodate all timetables. Call now for interview. Great \$\$\$, but don't take it from Us, we want you to be the judge!!! Call 861-0025 EXT. 202 for Mrs. Myers.

The Tutorial Service is recruiting tutors for all subjects.

Requirements are:

1. Must be McGill students
2. Undergrads must have a CGPA above 3.0. Graduate Students must be in good standing.
3. A minimum in the course(s) they want to tutor.
4. Must have good verbal communication skills.

The remuneration is the following

1. \$15 per hour cash from McGill clients
2. Flex hours, your tutoring schedule is arranged between you and your clients.

contact us

Powell, 3637 Peel, rm 301
Tel: (514) 398-6011

Fax: (514) 398-8149

email: tutoring@stuserv.lan.mcgill.ca
web: www.mcgill.ca/stuserv/tutorial.htm



Vice-Principal (Academic)

The University invites nominations and applications for the position of Vice-Principal (Academic). The appointment, effective 1 July 1999, is normally for a five-year term and may be renewed.

Reporting to the Principal, the Vice-Principal (Academic) has responsibility for 12 academic faculties, the Macdonald campus, the Centre for Continuing Education, Dean of Students, Admissions and Registrar's Office, Summer Studies, Centre for University Teaching and Learning, Centre for Research and Teaching on Women, McGill-Queen's University Press, and the Rutherford Museum.

Candidates should have appropriate scholarly credentials and administrative experience. The ability to communicate effectively in French would be an advantage.

In accordance with Canadian immigration requirements, this advertisement is directed, in the first instance, to Canadian citizens and permanent residents.

McGill University is committed to equity in employment.

Nominations and applications, accompanied by a curriculum vitae and the names of three referees, if possible, should be submitted by 1 October 1998 to:

Bernard J. Shapiro
Principal and Vice-Chancellor
McGill University
845 Sherbrooke Street W.
Montreal, QC H3A 2T5

Commercial Information Bank of Canada

Immediate Employment

The Commercial Information Bank of Canada is now hiring 25 telephone sales reps for their new Canadian Selling Division (CSD). Come join our winning team selling top of the line ZIPCOM products (Directories, CD Roms, and Web Sites). Excellent working environment. Best sales trainers in the market waiting for a chance to train you. Students are welcomed- (bring your timetables). Call now for interview, while positions are available, Mrs. Powers 861-5060 ext. 202.

VOX DATA ADVANCED CALL CENTER



Would you like to be a part of the future of Marketing Communications, and acquire experience in an ISO 9002 environment?

We are currently looking for Telesales Agents. You will be representing Well-Known corporations.

You are dynamic, self-motivated and the quality of your work is of the utmost importance to you. You have excellent communication skills and are inclined towards results.

Pertinent sales experience is not necessary but would be an asset.

To join our team contact us at: 281-1598

Convenient location for students right across from McGill.

Chart a course for success at

Boston University's International Graduate Centers

Offering Master of Science Degrees in Management and Multinational Commerce and Organizational Policy

- Full and Part-time Courses
- Flexible Study Arrangements
- Begin in January, April, or September
- International Intercampus Transfer

For more information call or visit our Web site:

Brussels, Belgium
Tel: 32-2-640-74-74
boston@innet.be

Beer Sheva and Tel Aviv, Israel
Tel: 972-7-648-1333
sherylh@bgumail.bgu.ac.il

www.met.bu.edu/intern.html

755 Commonwealth Avenue, Rm. 203 • Boston, MA 02215 USA
An equal opportunity, affirmative action institution



MATT
DAMON

EDWARD
NORTON

JOHN
TURTURRO

FAMKE
JANSSEN

GRETCHEN
MOL

JOHN
MALKOVICH

AND

MARTIN
LANDAU

Trust everyone...
But always cut the cards.

ROUNDERS

A FILM BY JOHN DAHL

MIRAMAX FILMS PRESENTS A SPANKY PICTURES PRODUCTION A FILM BY JOHN DAHL MATT DAMON EDWARD NORTON "ROUNDERS" JOHN TURTURRO FAMKE JANSSEN GRETCHEN MOL JOHN MALKOVICH AND MARTIN LANDAU

CASTING BY AVY KAUFMAN MUSIC BY RANDALL POSTER AMANDA SCHEER-DEMME MUSIC BY CHRISTOPHER YOUNG COSTUME DESIGNER TERRY DRESBACH EDITOR SCOTT CHESTNUT EXECUTIVE PRODUCER ROB PEARSON DIRECTOR OF PHOTOGRAPHY JEAN YVES ESCOFFIER

ASSISTANT PRODUCERS CHRISTOPHER GOODE AND TRACY FALCO EXECUTIVE PRODUCERS BOB WEINSTEIN HARVEY WEINSTEIN BOBBY COHEN EXECUTIVE PRODUCER KERRY ORENT PRODUCED BY TED DEMME & JOEL STILLERMAN WRITTEN BY DAVID LEVINE & BRIAN KOPPELMAN DIRECTED BY JOHN DAHL



DDS Sony Dynamic Digital Sound IN SELECTED THEATRES

READ THE MIRAMAX NOVEL AND SCREENPLAY

DOLBY SR

MIRAMAX

MIX 96 VARIETY

STARTS SEPTEMBER 11 EVERYWHERE!

ALLIANCE VIVAFILM